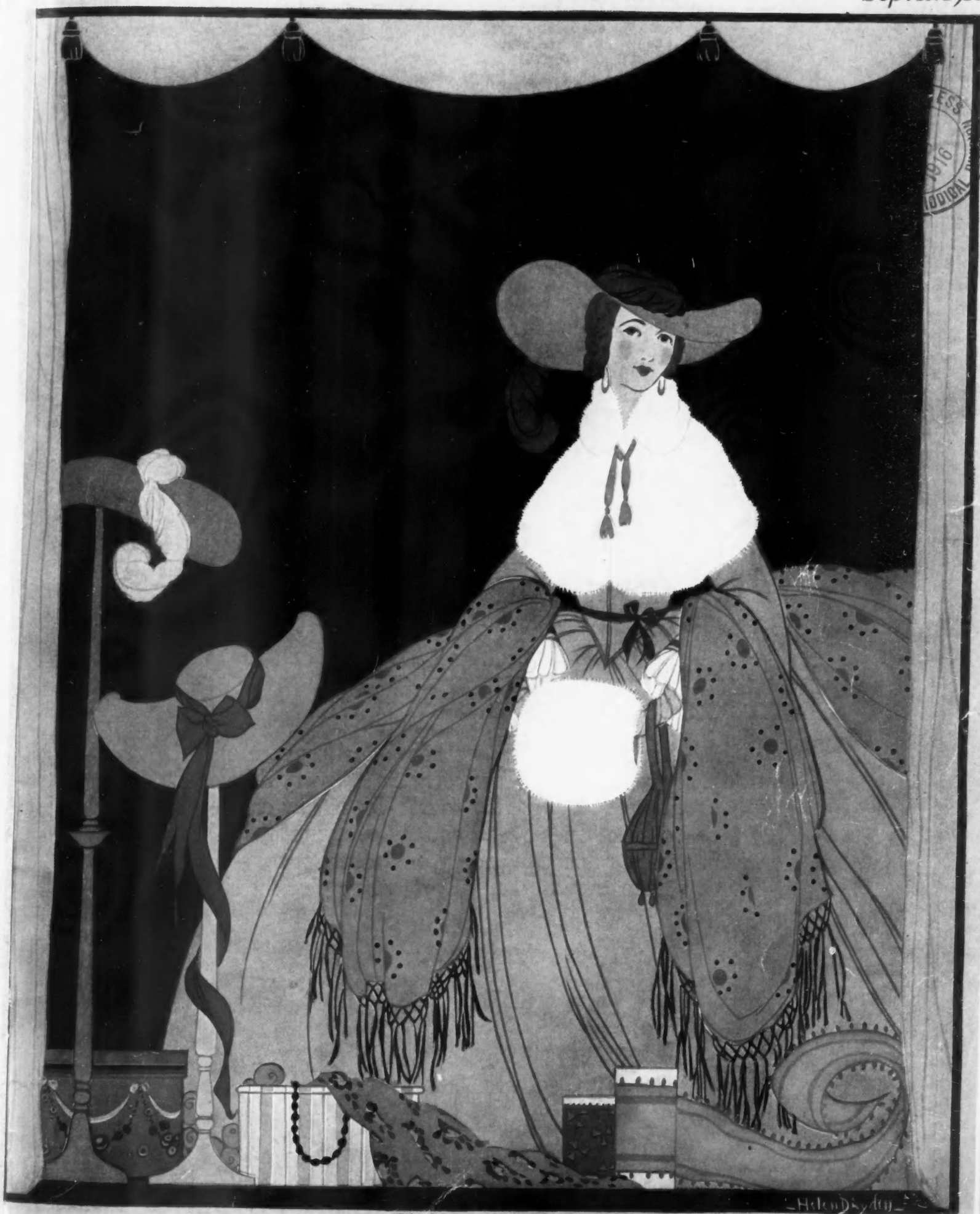
Millinery Number

VOGUE

Price 25 Cts.
Sept 1st 1916



The Vogue Company
CONDÉ NAST, Publisher

Announcing

WHITE ENCLOSED CARS

CUSTOM BUILT

THE Limousine, the Landaulet and the Town Car are constructed lower than heretofore. The new lines enhance the gracefulness of White design. They are extremely simple, unbroken by door mouldings and other details unnecessary to the finest body construction.

White Motor Cars are a custom built product, not merely in general design, but in every detail which characterizes the made-to-order car—grace of line, imported materials, individual appointments and the nicety of construction and finish which expensive hand labor produces.

THE

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HAAS BROTHERS
Distinctive Dress Fabrics

NEW YORK:
303 Fifth Avenue

The New Cloths
FOR
Fall and Winter

Suede-Twill
The Distinctive Cloth of the Season

Sylvette
In the New Crystal Colorings

Marengo Suitings
In Stripes and French Squares

Gloveskin Twill
The New Cloth with the Suede Finish

HAAS BROTHERS BLUE BOOK OF FALL FABRICS in which these cloths are shown, can be seen at the leading Dressmakers and Ladies Tailors

P. 16—Women's "ONYX" Silk Printed Boot Plaid effect in Red, Green, Pink, Sky, Grey, King Blue, and White. Dub-L Lisle Top, Extra Spliced Heel and Toe. **$1.00 per pair.**

P. 15—Women's "ONYX" Silk Printed Boot Vertical Stripe Plaid bracelet in Purple, Grey, King Blue, Emerald, Suede, Pink and White. Dub-L Garter Top, Extra Spliced Heel and Toe. **$1.00 per pair.**

P. 17—Women's "ONYX" Silk Printed Plaid Model, in Black, Emerald, Navy, Purple, Sweater Rose and Bronze with White tops, also Pink, Sweater Rose, Sky, Emerald, Aero Grey and King Blue tops with Black boots. Lisle Top and Extra Spliced Heel and Toe. **$1.00 per pair.**

"Onyx" Silk Hosiery

P. 14—Women's "ONYX" Silk Printed Boot effect in White, Pink, Sky, Light and Medium Grey, Rose, and New Blue. Dub-L Lisle Top. Extra Spliced Heel and Toe. **$1.00 per pair.**

P 13.—Women's "ONYX" Silk Printed Vertical Stripe in White Ground, with Helio, Emerald, King Blue and Black Boot, and Sky, Pink and Grey ground with Black Boot. Dub-L Lisle Top. Extra Spliced Heel and Toe. **$1.00 per pair.**

P. 12—Women's "ONYX" Silk Printed Vertical Stripe in White, Grey, Pink, Sky, Silver, Emerald and Gold. Dub-L Lisle Top, Extra Spliced Heel and Toe. **$1.00 per pair.**

SOLD BY DEALERS EVERYWHERE

Should you need aid in finding your exact requirements, write to us and we will help you

Emery-Beers Company, Inc.

153-161 East 24th Street — WHOLESALE DISTRIBUTORS OF "*Onyx*" HOSIERY — New York City

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Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

FOUR EXCLUSIVE MODEL FALL DRESSES

Styles Registered by **Franklin Simon & Co.**

"Radmawr" Dress

"Drezwellsley" Dress

"Country Club" Dress

"Betty Wales" Dress

No. 2. **Misses' "Radmawr" Serge Dress,** *style registered,* in navy or black, one-piece open-front pleated model, pleated from yoke at front and back, belt of material slips through box pleats, serge collar with white satin over-collar, bone buttons. 14 to 20 yrs. ***Special* 14.50**

No. 4. **Misses' "Drezwellsley" Serge Dress,** *style registered,* in navy or black, pleated model with round yoke front and back, detachable white pique collar, black silk cord tie, belt with loop tabs at sides inset with fob pockets is stitched at front in red, Copen or black silk, bone buttons. 14 to 20 years. ***Special* 14.50**

No. 6. **Misses' "Country Club" Serge Dress,** *style registered,* in navy or black, double breasted model ornamented with navy or black silk crochet pendant buttons, detachable white satin collar, white Georgette vestee, rows of shirring at top of skirt, long draped serge sash. 14 to 20 years. ***Special* 18.50**

No. 8. **Misses' "Betty Wales" Serge Dress,** *style registered,* in navy or black, new apron front, box pleated model; detachable white bengaline silk collar, box pleated skirt with gathered side panels, stitched belt, self covered buttons. 14 to 20 years. ***Special* 15.75**

Fall and Winter Style Book, "CORRECT DRESS," *Ready September 11th, 1916*
Illustrating Everything in Ready-to-Wear Apparel for Women, Misses, Girls, Men, Boys, Children and Infants
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FIFTH AVENUE at 38th ST., NEW YORK

Fall Modes in

"Flapper" Frocks

Registered U. S. Pat. Off.

For the hard-to-fit girl of 12 to 16 years whose frocks must be modish but with no mark of sophistication.

Gai

Enjoué

Margna

On Dit

Andreé

Mail Orders Promptly filled
Telephone Murray Hill 7300

The Three-Piece "Flapper" frock, an origination of Bonwit Teller & Co., is perfectly adapted to the early fall needs of the girl at school

Peu Commun

Julier

"GAI"—*Serge frock trimmed with bands of selftone taffeta stitched with silver thread. Tieback bodice with collar, cuffs and vestee of white satin. In navy, brown or green* **18.50**

"ENJOUÉ"—*Three-piece "Flapper" frock of winter-weight navy serge. Plaited skirt. Detachable unlined jacquette trimmed with tailor braid. Tucked pique blouse, ribbon tie* **16.50**

"MARGNA"—*Straight line, box-plaited frock of serge (suitable for stout or slender figures). Vestee, collar and cuffs of pongee banded in Persian braid. Jade ornaments. Navy, green, brown or white* **12.75**

"ON DIT"—*Three-piece "Flapper" frock of navy serge, tailor stitched jacquette with sailor collar, pockets and bone buttons. Skirt with box plaited panel, lapped belt and pockets. Pique underblouse* **15.00**

"ANDREÉ" — *Taffeta afternoon frock with pointed surplice bodice and white satin collar, cuffs and vestee. Tucked skirt. In navy, brown, Copenhagen, rose or white* .. **19.50**

"PEU COMMUN" — *Straight line frock of fine quality serge. Lanvin pockets with insets of contrasting color broadcloth trimmed with black soutache braid. Pique collar. Taffeta tie. In brown with beige broadcloth; navy with green broadcloth or navy with beige broadcloth* **15.00**

"JULIER"—*Three-piece "Flapper" frock of navy serge, with soft shirred skirt, lapped belt, sailor collar with ribbon tie and arrow-stitched pockets. Pique under blouse* **15.00**

BONWIT TELLER & CO.

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42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE at 38th ST., NEW YORK

Fall Modes in "Jeune Fille" Frocks

SIZE 14 TO 18

Of characteristic Bonwit Teller & Co. simplicity and distinction

"COIRE"—*Misses frock of fine French serge with yarn embroidery in gray, beige or Oriental colorings. Surplice, tieback bodice. Plaited skirt. White charmeuse collar. New puffed sleeve buttoned to the elbow with material buttons. Navy only* **18.50**

"LES ORMONTS"—*Dance frock of taffeta with surplice bodice. Neck and sleeves of tulle. And a puffing of tulle to band the soft full skirt. Bouquet and ribbons in contrasting colorings. Maize, peach, pink, white, turquoise or orchid* **20.00**

"VEYTAUX"—*Of superior quality satin charmeuse. Box-plaited tunic skirt. Material buttons. And white satin collar. In black, navy or brown* **29.50**

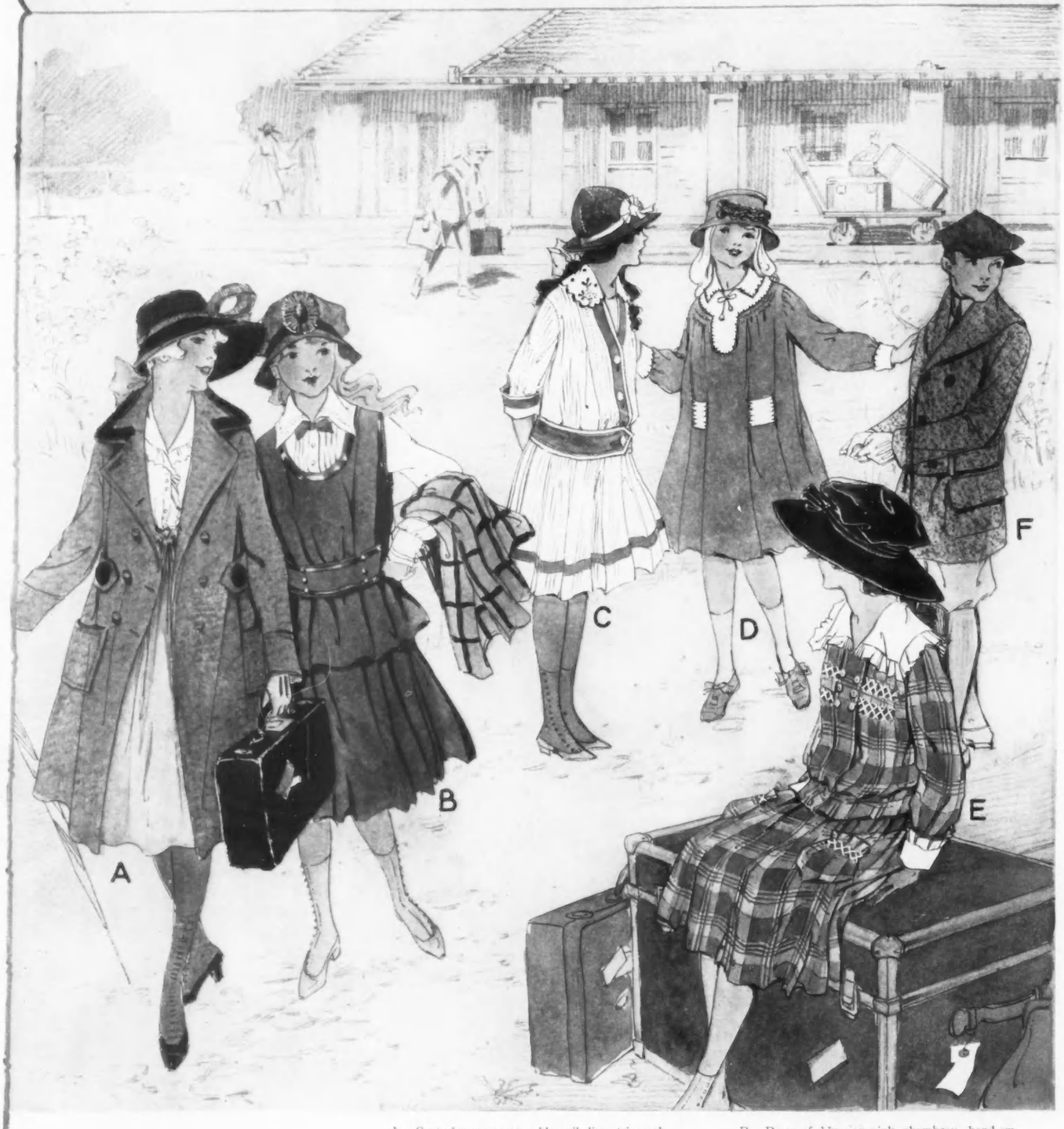
"CHAMPÉRY"—*The blouse and upper section of skirt are navy taffeta; the belt and lower section of the skirt are navy serge. The yarn embroidery is in Bulgarian colorings. The collar and cuffs are white broadcloth* **19.50**

"MORCOTE"—*Of Navy French serge. Bead embroidery in Indian colorings. Surplice bodice with white or beige Georgette vestee and beige or white satin collar. Skirt with plaited front and back panel* **27.50**

"VILLARS"—*Navy serge frock with embroidery of black soutache braid. Tieback bodice with sash ends. Silk cord tie with Chinese bead ends.* **17.50**
The same model in black charmeuse **20.00**

Mail Orders Promptly Filled. Telephone Murray Hill 7300

Back to School



B. Altman & Co.

FIFTH AVENUE—MADISON AVENUE, NEW YORK

THIRTY-FOURTH STREET - THIRTY-FIFTH STREET

Mail order literature sent on request

A.—Coat of green or navy blue zibeline, trimmed with coney seal. Sizes 10 to 14 years..... **$14.50**

Hat of velvet and taffeta, trimmed with moire ribbon..... **6.75**

B.—Dress of navy blue serge, trimmed with braid; detachable guimpe of pongee. Sizes 10 to 16 years..... **10.50**

Hat of navy blue velvet, trimmed with ribbon and ornament..... **6.75**

C.—Frock of white pique, with trimming and hand-embroidery in blue. Sizes 8 to 14 years. **5.00**

Soft Hat of velvet, faced with satin and trimmed with white ribbon..... **5.75**

D.—Dress of blue or pink chambray, hand-embroidered and trimmed with white mercerized cotton. Sizes 6 to 10 years..... **$5.75**

Hat of blue felt, with cable trimming of pink-and-white felt..... **6.75**

E.—Hand-smocked Dress of green or blue plaid gingham, with collar and cuffs of white pique. Sizes 6 to 12 years..... **5.25**

Hat of black panne velvet..... **8.75**

F.—Mackinaw of genuine moisture-proof mackinaw cloth, in green, brown, or heather mixture. Sizes 8 to 18 years..... **9 50**

Vacation's Ended

G.—Sweater of fine quality yarn, in brown, green and blue heather mixtures. Sizes 26 to 36 inches chest **$6.50**

H.—Dress of navy blue serge combined with striped challis. Sizes 10 to 16 years..... **14.50**

Hat of black velvet, trimmed with satin.... **10.50**

I.—Suit of durable worsted, in gray or brown mixture. Sizes 8 to 18 years..... **12.50**

J.—Suit of navy blue serge. Sizes 8 to 17 years.. **$15.00**

K.—Overcoat of heavy worsted, in gray or brown mixture. Sizes 8 to 17 years **18.50**

(Boys' Hats and Caps, as illustrated, may be obtained at moderate prices.)

B. Altman & Co.

FIFTH AVENUE—MADISON AVENUE, NEW YORK

THIRTY-FOURTH STREET - THIRTY-FIFTH STREET

Mail order literature sent on request

A WIDER AUDIENCE *for the* ART *of the* PIANIST

A talk with LEOPOLD GODOWSKY, world-famous Pianist, Composer, Teacher, concerning the remarkable new

DUO-ART PIANOLA

MR. GODOWSKY is admittedly one of the foremost pianists of the age—one, too, of the greatest piano-teachers in the higher realms of musical education and a composer for the piano who has contributed largely to the technical and musical development of the instrument.

I shall not readily forget the occasion when I met him first. He was playing Chopin's immortal Fantasia in F minor, and it became a radiant and yet a solemn joy under his expressive and authoritative hands.

I saw him as he heard that performance reproduced a week later—shade by shade, and touch by touch—all so true to his feeling and to the highest impulse of his art.

For awhile he sat silent as if adjusting himself to the tremendous import of what he had heard . . . . . .

And then he spoke.

"It is truly a remarkable experience," he said at length, "to hear the Duo-Art mirror in every essential quality of tone and expression the Fantasia as I played it a week ago!

"It would be inconceivable if I had not actually heard—if I had not recognized my touch, my characteristics, my art itself.

"Are you content that your performance shall go down to posterity, represented, as it must be, on a record-roll of this Duo-Art Pianola?" I asked. "Don't hesitate to state a doubt if you feel one."

"I recognize the fact that it will be so—and I am satisfied that it *should* be so," replied he simply.

He paused. "Did you imagine that I did not think of this before I made a record upon the Duo-Art Pianola? Do you believe that I could have signed such a record had I not felt that my pianism had been faithfully recorded? Never could I have done so! The moment, however, that I heard the first notes repeated exactly as I had played them, I knew that the truthfulness of the reproduction was unassailable. I knew they would reflect truly my spirit and my aim, long after I am gone."

"Is your touch the same when you record a roll for the Duo-Art Pianola, as when you are playing ordinarily at a concert?"

"Exactly!"

"Is the tone reproduced the same?"

"Precisely the same!"

"Then the word 'mechanical' does not occur to you in connection with this instrument?"

"The word 'mechanical' can only occur to one in music when a *mechanical* result is produced in music," he replied quickly. "With the Duo-Art Pianola it is the last word one thinks of. For it is the *spirit* of the artist which comes from it—not merely the *notes* he has struck. One might as logically call

the piano itself *mechanical* because it produces sounds by mechanical means! . . . . No! No! The art of the piano gains a wider audience through this wonderful invention and so it must therefore have an important place in the musical development of the future!"

"Then the reproducing piano represents, in your opinion, something of an epoch in interpretative pianoforte playing?" I enquired.

"Your phrase suggests it very well," said the great musician. "The Duo-Art Pianola occupies, to my mind, somewhat the same relation to pianism that the printing press does to literature. It brings the noblest renderings of individual pianism to the homes of the millions. It distributes broadcast the results of the musical talent and genius of our time."

"Then it will actually be a factor in musical education?"

"A great factor," he replied. "Greater perhaps than we can now estimate."

"Think," he went on—"of the tremendous educational stimulus of the instrument. Think of the child, or the student, able to hear repeatedly some transcendent interpretation and thereby acquire refined taste and superior knowledge of music. Think of the music teachers themselves who will increase their information through the reproductions of superior pianism.

"Yes—by this instrument reproductive art is put on as permanent a basis as composition itself. And for it, as for other truly artistic types of modern instruments, I as an artist, must have the greatest respect.

"The true measure of the value of its accomplishment to the cause of highest music is now at last beginning to be realized by the musicians themselves—who in the infancy of modern instrument development, perhaps, were somewhat skeptical. But such an instrument as this leaves prejudice defenseless."

I have read this interview in print and it is a true and authoritative statement of my opinions.

Leopold Godowsky

MUSICIANS critical of every tone, and the layman who asks only that music be beautiful, are inspired and delighted alike by the wonderful playing of the Duo-Art Pianola.

A Word of Description of The DUO-ART PIANOLA

TO appreciate the full significance of Mr. Godowsky's tribute to the Duo-Art Pianola, some understanding of this marvelous instrument is necessary. Briefly, the Duo-Art Pianola is a *new reproducing piano*. It has three attributes.

FIRST — It is a conventional piano for hand playing and practice.

SECOND — It is a Pianola which may be played with ordinary Pianola music-rolls. As such it offers the same facilities for personal expression control as other models of the Pianola.

THIRD—and this is its new and revolutionary feature. It re-creates from special music-rolls the exact performances of various pianists who have made record rolls for it. Obviously the importance of this great new feature depends on the capacity of the instrument to faithfully reproduce musical values in *expressiveness* as well as technique. That it possesses this capacity to a degree positively miraculous is evidenced by the extraordinary enthusiasm of the great musicians who, like Godowsky, have made and are making record-rolls for it. Among these may be mentioned such famous names as Bauer, Busoni, Schelling, Gabrilowitsch, Saint-Saens, Carreño, Hamburg, Damrosch, Grainger, and many others.

An interesting booklet descriptive of the Duo-Art Pianola will be sent you upon request, together with the address of our nearest representative. Address Dept. V 9.

The Duo-Art Pianola is obtainable in Grand or Upright styles of the STEINWAY, the STECK, the STROUD, and the famous WEBER. Its prices range from $750 upwards.

THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

What Makes Corset-Styles?

Corsets, to be the style-foundation of successful gowning, *must be expertly designed*. Every detail must be *right*.

If the designer has failed, costly brocades, elaborate workmanship, avail little. Over such a corset the pleasure of even a Worth or a Chéruit is spoiled.

But with a perfect design, even if developed in inexpensive materials, the result is marvelous! Over *it*, a little gingham dress gives a regal air.

Madame Grace
CORSETS

In the making of *Madame Grace* Corsets, the main emphasis is placed on the designing.

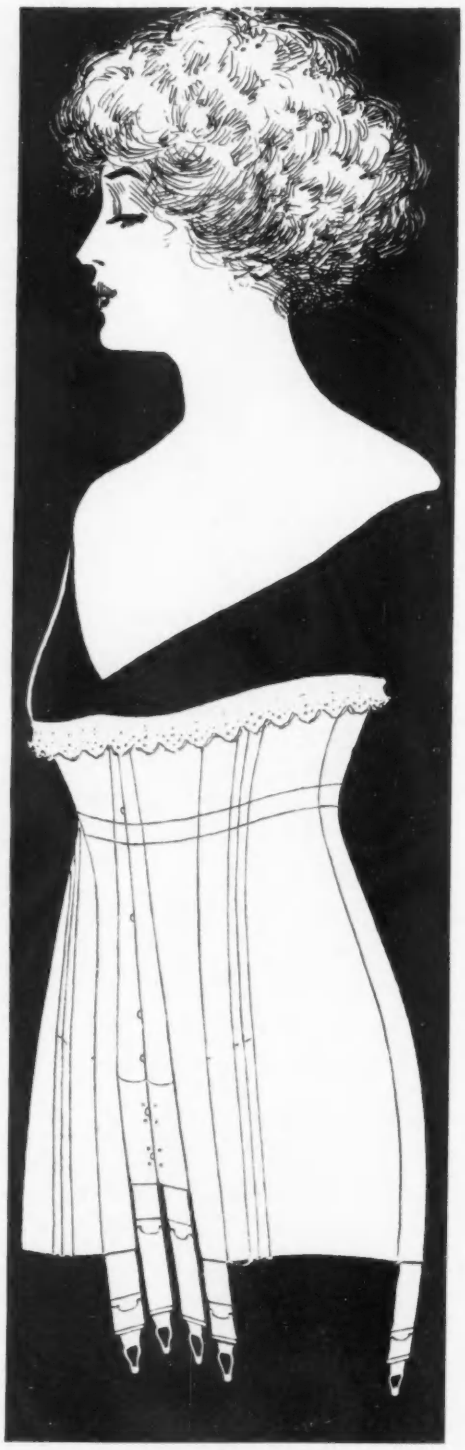
The ambition is to model more perfect corsets than woman has yet known.

Pages could be given telling how the master designer has traveled and studied and delved into the archives of the past to achieve this end.

And since it costs no more to make up a correct corset, once the design is made, even the lowest-priced *Madame Grace* models — those at $1.00, $1.50, $2.00, $2.50—show the same beautiful lines and style-satisfaction that are found in the most expensive corsets.

"*Madame Grace Corsets* PROVE that Corset-Style is NOT a matter of price."

For sale at leading stores everywhere.



This model has a double skirt from the waist-line down, is well boned, has graduated front clasp (11½ inches), two large hooks below front clasp, and three pair hose supporters. Is a most comfortable garment for the tall, full figure, and has excellent wearing qualities.

Both Front Lace and Back Lace Models from $1.00 to $8.50

THE KALAMAZOO CORSET CO., KALAMAZOO, MICH.

Gage

DAPHNE GAGE—X8274 (above)

A clever affair of taupe velvet, crinkled in Mousquetaire effect, with light gray felt crown, and silver applique rose.

COSSACK GAGE—H2181 (centre)

This interesting set,—hat, shoulder throw, and bag,—combines moleskin, taupe Georgette crêpe, and velvet, with a bright touch of color in metallic buckles.

ARIANE GAGE—H2187 (below)

The new soft, crush brim and crown, which may be draped to suit the wearer.

ANCONE GAGE—H5320 (above)

Just between the mushroom and the large sailor; of purple velvet, with the new high, oblong crown.

PERSE GAGE—X8305 (below)

The brim of black velvet is slashed and folded back on itself, revealing a dash of chartreuse faille silk.

GB & CO OUR MARK

Gage Brothers & Co.

Chicago New York Paris

SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the October 15th Vogue should be received on or before September 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel

FOR SALE—Black charmeuse evening gown, worn three times, beautiful handwork waist trimmed in delicate colors. Size 44. Cost $150—Sell $40. Perfect condition. No. 435-D.

FOR SALE—Maternity suit, black, very smart model, for tall figure. Made by first-class tailor. Worn only twice. $17. No. 436-D.

FOR SALE—Fall suit, dark brown with genuine Martin collar and cuffs. Cost $85—Sell $30. Worn twice, also green chiffon afternoon gown. Cost $75—Sell $25. Size 38. No. 437-D.

FOR SALE—Beautiful pink pussy-willow taffeta dinner gown, latest model, worn only once. Condition perfect. Size 38. Paid $50—Sell $27. No. 438-D.

FOR SALE—Opalescent blue taffeta evening gown. Silver thread, rosebud design running through material. Worn only once. Selling on account of mourning. $25. Size 34-36. No. 440-D.

FOR SALE—Three piece dark blue serge costume (gown and coat). Cost $150—Sell $60. Extra skirt to match, $15. Black taffeta street gown, $20. All size 38. Worn few times. No. 443-D.

FOR SALE—Handsome $85 black and white serge suit, trimmed white serge, $25. $65 Vogue model, navy blue charmeuse Georgette crêpe gown, three piece, $27. Both new, size 36-38. Handsome gourra, worth $50—sell $22. No. 449-D.

FOR SALE—Royal blue chiffon velvet evening gown. Callot model. Price $125. Worn few times. Will sell $40. Size 34. Also lavender silk afternoon dress, satin striped. No. 451-D.

Miscellaneous

FOR SALE—Eight imported panel curtains, hand-made, embroidered on sheer batiste, real Chinese cluny, 2½ yds. long. Never been used. Cost $100 each—Sell $25 each. Will send for inspection. No. 433-D.

FOR SALE—A beautiful camel's hair shawl, 2 yards by 4 yards. An heirloom. Perfect condition. Will sacrifice for $1000. No. 434-D.

VIRGINIA antiques of rare distinction for sale. Matched pair of Sheraton sofas. Wonderfully beautiful Hepplewhite sofa from England, fine proportions, exquisitely inlaid. Other antiques. Reasonably priced. No. 439-D.

VERY handsome three-cornered black thread lace shawl. Exquisite pattern. Perfect condition. Eight yards around. Worth $500—Will sacrifice for $250. Heirloom. No. 441-D.

FOR SALE—College text-books, French, German, history, pedagogy, psychology. Opera and ballet scores. Cap and gown. Everything practically new. Detailed list and prices. No. 442-D.

FOR SALE—From private collection—a few sets of fine books, limited editions. Hugo, Burns, Gautier and others. Send for list. No. 444-D.

FOR SALE—Complete Flemish oak dining room set. Attractive and in perfect condition. Reasonable. Can be seen in New York City first week in September. No. 447-D.

FOR SALE—$200 Victrola (1912 make), kept in excellent condition, oiled, etc., with $180 records selected by musician—played only with fibre needles. List on request. Will consider reasonable offer. No. 445-D.

WHEN PRIZES ARE PROBLEMS

MRS. BROOKS thanked her hostess for a delightful evening and stepped into her automobile.

"Oh, dear," she sighed, "why am I so lucky at cards? Why couldn't I have won the second prize instead of the first? I could have used that Colonial mirror, but this jardiniere—what can I do with it?"

. . .

For three days Mrs. Brooks' prize lay in a dark corner—out of the way. For she and her husband firmly decided that even so handsome a specimen of Chinese art as the great bronze bowl with its rampant dragons had no place in a tastefully furnished Colonial house.

They had searched in vain for some trace of the store which had sold it—hoping to exchange it for something which could be used—but there was neither label nor tag on box or bowl.

. . .

Mrs. Brooks sat alone beside her tea table turning over the pages of the Vogue which the postman had just brought. "Sales and Exchanges"—she mused—"I wonder what it's all about." Her eyes ran carelessly down the column. "Wanted," she read—"Wanted—Specimens of Oriental art, especially a handsome Chinese bowl of the dragon pattern. Will buy outright, or give Colonial antiques in exchange."

Mrs. Brooks touched the bell. "Jane," she called, "tell Henri to pack up that big jardiniere."

SALES AND EXCHANGES

VOGUE

443 FOURTH AVENUE NEW YORK CITY

Miscellaneous—Cont.

MAHOGANY davenport, $75. Sofa, $300. Consol table, $35. Drop leaf table, rope legs, $35. Drop leaf table, carved legs, $60. All 100 years. No. 446-D.

FOR SALE—Two imported steamer trunks: —one genuine alligator, cost $175—sell $100; one English pigskin, cost $75—sell $40. Perfect condition. No. 448-D.

FOR SALE—Colorado Tea House. Can be operated entire year. Immediate possession if desired. No. 450-D.

Wanted

WANTED—To purchase Hudson Seal or Pony fur coat, 1915-16 style, flare model, high collar. Good condition, reasonable. Privilege of examination. Bust 36-38. No. 219-B.

WANTED—Collection of high class Victor & Columbia disk records. Must be in perfect condition and packed for shipment by express. Send list. No. 220-B.

WANTED—Dainty, practical tub frocks. Winter hat and coat for little girl 6-7 years. Also Knickerbocker suits, raincoat, mackinaw for boy 14 years. No. 221-B.

GIRL working her way through college wishes to buy clothes regularly at small cost. Must be good material, style, first class condition. Medium height, Bust 38-40. No. 222-B.

GENTLEWOMAN in reduced circumstances wishes, immediately, to buy discarded stylish clothing,—latest models from wealthy lady. Size 36-38, tall, slender. Must be reasonable. Confidential. No. 223-B.

Professional Services

WILL chaperone an additional girl to a limited number in New York City in refined luxurious home. Introductions and entertaining in the best social circle included. Social and business references exchanged. No. 135-C.

EXPERIENCED young American woman wishes position as companion to older children or as social secretary. Has experience as housekeeper. Salary $60. References. No. 137-C.

REFINED young woman wishes position as companion to young or elderly lady. Capable of managing household or traveling. No. 138-C.

YOUNG woman of refined family, graduate of a Western University, desires position as companion, tutor or secretary. Is fond of outdoor sports, music, drama and literature. Prefers position in or near large city or is willing to travel. Has taught English in public schools and knows French. Best of references. No. 139-C.

CULTURED Southern girl, graduate of kindergarten training school, desires position as governess for young children. References given and required. No. 140-C.

FRENCH governess desires position, two or three children. Prefers West. Salary $40 or $45. No. 141-C.

PART time private secretary. Let me fill your needs. Correspondence, personal accounts, cataloguing, reference work. Thoroughly trained young woman desires position. Excellent references. No. 142-C.

AUTUMN SPORTING CLOTHES *for* WOMEN

Originated by the Greatest Sporting Goods Store in the World

The semi-fitted outline of this tailored suit gives a sense of freedom to wearer
Semi-sport and walking suit of Donegal tweeds, $45.00. Of Harris and Killicrankie tweeds, on order, stock sizes, $55.00
The tailored black hat at $12.00 is ornamented with a velvet bow and black facing

Innsbrook Country Club suit, of blue, grey, brown or green heather mixtures, lined with Skinner's satin, $34.50; of domestic tweeds in grey, $35.00; Donegal tweeds in grey, brown or green, $45.00
The plush velour hat is furnished in dark rose, green or purple, at $10.00; all colors on order

The striking colorings of this sport skirt are not its chief claim to distinction. It is furnished in black and grey check with a narrow brown and velvet line, or black and tan check with a red line, at $20.00
The buttonless sweater with a sash, made of fine Vicuna yarn in green, blue, violet, rose, canary or black, $15.00
Sport shirt with a roll collar, of white China silk, $7.00; of Habutai silk, $10.00; of Viyella flannel, $6.00
The velour hat has worsted trimming on the crown and brim; in green, fawn and purple, $15.00

The soft Duffle fleece of which this $75.00 top coat is made gives to it great warmth, yet the garment is not weighty. Of hand-made Harris tweeds, lovat colorings, $65.00
Made on order, of velours, green, brown or violet, or the natural color polo cloth, $65.00
Hat of imported velour, with gros-grain binding and ribbon, all colors, $15.00

Trap-shooting outfit, consisting of a suede leather coat with a convertible collar, in grey or tan, $20.00
Skirt with pockets, opens down the front; grey or tan suede, $20.00
Skirts will be furnished on order, of hand-made tweeds, at $25.00, to be worn with the suede leather coat
The velour plush hat comes in brown, black and grey, $15.00

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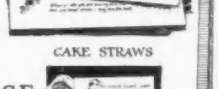
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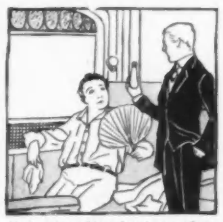
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Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be reliable and efficient. Therefore they can be recommended personally to the patronage of Vogue readers.

Among the institutions on this list are the best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps. We offer this directory as a convenient reference guide to the best schools of America.

Vogue publishes this directory in every issue as an index to those schools composing its list.

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It has been Vogue's effort in compiling this list of 192 schools to create an absolutely authoritative source from which to select the right school for your boy or girl.

Each one of these schools has been personally and carefully investigated by Vogue, thus making it a reliable directory to the foremost educational institutions of the country.

Should you desire any detailed information concerning any of these schools herein listed, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department.

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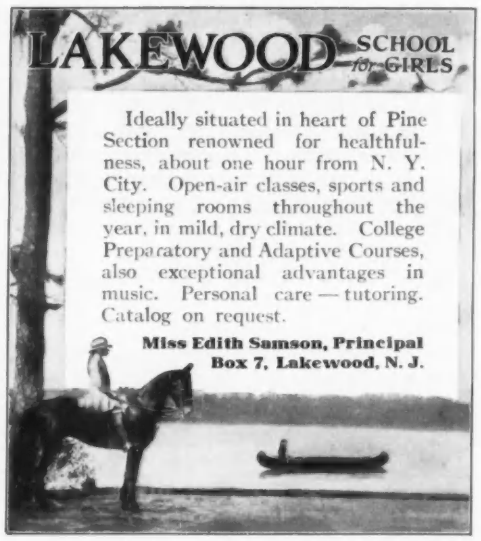

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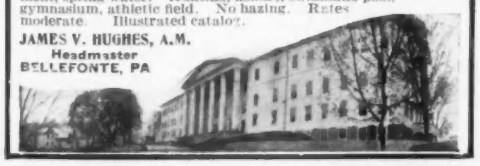

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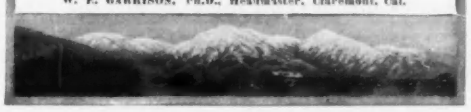

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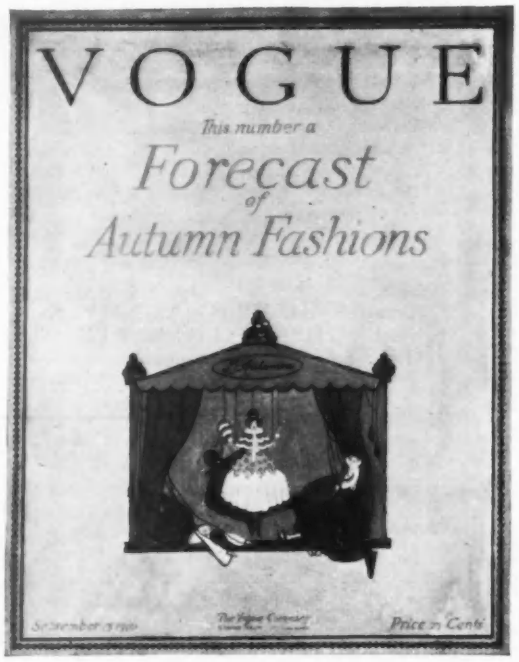

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See purchasing instructions on page 27

Furs—Cont.

BUY FURS NOW direct from manufacturer. Write today for discount list and catalog. Get the choicest guaranteed furs at bargain prices. Herman Reel Company, Milwaukee, Wis.

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SHOPPERS' AND BUYERS' GUIDE

Gowns and Waists—Cont.

Made to Order

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MME. BROWN, 677 Lexington Av., N. Y., cor. 56th St. I make and remodel gowns to your individual taste at most reas. prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

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Gowns and Waists

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Gowns and Waists—Cont.

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VOGUE

BRINGS THE SHOPS TO YOUR DOOR

HAVE you ever found it impossible to buy the right thing at the right time—not because you didn't try your best to buy it, but because you couldn't find the shop that sold it?

This directory is dedicated to the woman who has experienced this difficulty; it is planned to save her many a weary hour's plodding over city pavements in fruitless pursuit of some will-o'-the-wisp purchase. In its pages is alphabetically listed nearly every article of merchandise which an ambitious shopper might desire.

Look over these columns carefully, for they are replete with unusually tempting suggestions. Whether you are seeking a novel birthday gift—an elaborate wedding present—or some simple household utility—you will undoubtedly find just what you want in the Shoppers' & Buyers' Guide.

Furthermore, in every issue there will be shown illustrations of attractive articles picked from the shops by one of Vogue's expert shoppers. A brief description of the article, including its price, will accompany each photograph.

Vogue will gladly tell you where any pictured article may be obtained; simply mention its name, the page number and the issue in which it appeared, and enclose an envelope, stamped and addressed, for our reply.

If it is inconvenient for you to call in person at the shop, the Vogue Shopping Service will make the purchase for you at no additional cost, provided your check for the correct amount accompanies your order.

SHOPPERS' & BUYERS' GUIDE

VOGUE

443 FOURTH AVENUE NEW YORK CITY

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Hair Goods & Hair Dressing—Cont.

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MANUEL ET LOUIS—HAIRDRESSERS. Imported Henna Preparation, $2.50. Application in a private booth. Permanent wave by experts. Hair designs a specialty. 29 E. 48 St. Mur. Hill 5737.

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V" "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

Hair & Scalp Treatment Cont.

FALL is the time hair falls out badly; counteract this—consult Waldeyer & Betts, Swedish Scalp Specialists, and get the under growth started. 315 Fifth Avenue, New York.

FRANCES—7 TEMPLE PLACE, BOSTON. Permanent wave, Nestlé System. Manicure, Pedicure, Facial Massage. Hair work a specialty.

MISS FRANCES LADD 8 East 37th St., N. Y. Tel. Murray Hill 4445. Expert treatment of the hair and scalp. Facial creams and scalp tonics sent by mail.

Hats

ADJUSTABLE Fancy Hat Bands. Wick fancy bands & silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila.

Hemstitching and Plaiting

HEMSTITCHING, Accordion & Side Plaitings, Pinking, Ruching, Buttons covered, all styles. Fancy dyeing of nets, chiffons, etc. Mail orders. G. M. Sadleir, 38A W. 34th St., N. Y.

Hosiery

TIFFANY—"C"—SILK STOCKING—$1.00. The celebrated make. Every shade. Pure thread. Pure dye. 3 pairs boxed. Send P.O.O. The Tiffany Co., Dayton, O.

Hotels

HOTEL MARTHA WASHINGTON, 29 East 29th St., N. Y. For women. Rooms $1.50 a day upwards. Meals a la carte; also table d'hote. Luncheon 40c. Dinner 50c. Booklet free.

HOTEL MAJESTIC—Fronting Central Park at West 72nd St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. R'ms $2 day up. Copeland Townsend, Mng. Dir.

ANDERSON HOTEL, 102 W. 80 St., N. Y. American Plan—Conducted by Women—Summer rates. Rooms with bath & meals, 1 person $3 a day. 2 persons $4.50 & up. Misses Anderson, Props.

ANDERSON ANNEX, 146 W. 82 St., N. Y. Quiet, inexpensive rooms with running water & use of bath. Single rooms 75c to $1.00. Double rooms, $1.25 day. Mrs. C. L. Anderson, Prop.

HOTEL RICHMOND—70 W. 46 St., N. Y. In the midst of the best shops, theatres & up-town business districts. Running water or bath in every room, $1.50 per day up. E. B. Seaman, pres.& mgr.

NEW WESTON HOTEL Madison Ave., at 49th St. Accessible—Exclusive—Moderate Rates Appeals to the Discriminating.

HOTEL VENDOME, Boston, Commonwealth Ave., at Dartmouth St., 3 blocks from Back Bay Station. Ideal place to break the journey to and from New England Resorts. Booklet.

HOTEL WOODWARD, B'way & 55th St., N. Y. Dignified hotel for people of refinement. Especially attractive to women traveling alone. Easy access terminals, shopping & amusement center.

Household Furnishings

GRAHAM & LITTLE—DECORATORS 8 E. 37th St., N. Y. Period & Painted Furniture Hangings, Fabrics Lamps & Shades.

GRAHAM & LITTLE formerly of 8 East 37th St. now located at 36 E. 57th St. Telephone Plaza 6310.

STRATTON and JOHNS, Inc. Interior Decorating Artistic Lighting 4 West 40th St., N. Y. C. Tel. Bryant 3679.

FIREPLACE WITCH BROOMS—Rustic broom, natural stick, corn to blend with fireplace colorings Height 4 ft. Ideal for fireplace or a gift. Send $1.25. Agents wanted. Redden Quail Club, Paoli, Pa.

Jewelry and Silverware

MAILED FREE—The blue book of jewelry, diamonds, silverware, ivory. 11,000 High-Grade articles at wonderfully low prices. Write for free copy. Charles L. Trout Co., 170 B'way, N. Y. C.

MATHER & HOSBACH—392-5th Ave., N. Y. Pearls, Jewels, Watches, Silverware. Remounting Jewels. Designs & estimates submitted, no charge. (Form'ly with Dreicer & Co.&The Metcalf Silver Co)

Jewelry & Silverware Bought

CASH FOR BROKEN JEWELRY, Old Gold, silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th St., N. Y.

JOHN DALEY PAYS CASH for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654 Sixth Ave., cor. 38th St., Tel. Greeley 3945.

$100,000 in CASH to INVEST in Pearls, Diamonds, Emeralds, Sapphires, Platinum and Gold. Estates purchased. References. Established 1886. S. Wyler, 6 East 46th Street, N. Y.

WE ARE EQUIPPED to purchase your fine jewelry, etc., at full value, even tho already pledged. Discriminating service. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

I WILL PURCHASE YOUR JEWELS FOR CASH and guarantee you full value for them. Corres. confidential. Est. 30 years. Bank ref. S. Wyler, 6 E. 46th St., N. Y. (Opp. Ritz-Carlton.)

27 YEARS' EXPERIENCE will guar. our reliability. We pay highest cash value for diamond., jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45 St., N. Y. Tel. Bryant 670.

A SHOPPING TOUR Through these pages will be fully as interesting and satisfactory as a day on Fifth Avenue

SHOPPERS' AND BUYERS' GUIDE

Jewelry and Silverware Bought—Cont.

MRS. T. LYNCH'S SON, Inc., pays highest prices for Diamonds, Pearls, Old Gold, Jewelry & Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

S. WYLER, 6 EAST 46TH ST., N. Y. (Opp. Ritz-Carlton), will purchase high class family Jewels and Silver. Send valuables for cash offer. House Established 30 yrs. Estates purchased. Bank Ref.

WE PAY FULL VALUE FOR Diamonds, Pearls, Colored Stones, Gold, Silver and Platinum. Also pawn tickets purchased at **BENJAMINS' JEWELRY SHOP, 1584** B'way, bet. 47th-48th Sts., N. Y. Opp. Strand Theatre. Phone Bryant 4684. All business confidential. Est. 1895. Bonded by city.

If the recipient of this crochet-bag can't crochet, the possession of it will stimulate her to learn. If she refuses to learn, the bag, which is small but roomy, is equally good for holding knitting, or tatting, or embroidery, or anything else in the way of feminine handiwork. It is made of very attractive cretonne, lined with sateen, and trimmed with cord and painted balls. Price $3.00

See purchasing instructions on page 27

DON'T SELL YOUR DIAMONDS, Jewelry, Pearls, silver, bric-a-brac, bronzes, rugs. We loan you more money on them at the legal rate of interest than you can realize by selling.

FIRE & BURGLAR-PROOF VAULTS for the protection of valuables entrusted to us. Business strictly confidential. S. Berger, 206 W. 42d St., Times Sq., N. Y. Tel. Bryant 1555.

CASH For any discarded jewelry, new or broken. For any diamonds or watches. For any discarded false teeth with or without gold.

SEND by mail or express any gold, silver, platinum, diamonds, watches, gold leaf, magneto points, or false teeth in any shape. Nothing too small or too large. We send **CASH** at once and return your goods at our expense if our cash is returned within 10 days as unsatisfactory. Established 1899. Liberty Refining Co., A, 432 Wood Street, Pittsburgh, Pa.

Lace Novelties

ANTIQUE and Modern Real Laces, Wedding gifts. Table sets, bedspreads, etc. Modeled from your laces, gowns & lingerie. Laces cleaned & mended. Est. 13 yrs. Zaillo, 561-5th Ave., N. Y.

Ladies' Printed Stationery

FOR INFORMAL CORRESPONDENCE—Name and address neatly printed on 125 envelopes & 200 sheets Japan Bond $1. Correct style & size. Ppd. Tiffany Press, Peru, Ind.

Ladies' Tailors

ORIGINAL MODEL SUITS and dresses—extreme reductions throughout season. No approval. Schotz & Co., 471-5th Ave., N. Y.

SCHWARTZ BROTHERS. Creators of styles for Fashionable Women. Tailored suits to order $50 up. Ready to wear tailored suits $19.50 up. Catalog ready. 429-5th Ave., N. Y. bet. 38 & 39.

M. BERKOWITZ, 9 W. 46 St. Tailor & Importer of smart clothes for fashionable women will be ready to show a smart collection of advance Fall Models at unusual prices. Formerly at 56 W. 37 St.

TASHOF—8 W. 45th ST., TAILORED SUITS made to order of exclusive designs. Workmanship second to none. Success built on effort to please. 10% discount until Sept. 1st. Tel. 8655 Bryant.

PA ADOLPHE de PARIS, 46 St. nr. 5th Ave., Maker of Smart Tailored Suits. Also a special line of Sport coats, raincoats, outer garments, transparent coats $15-$25. 41 W. 46 St., N. Y.

J. TUZZOLI, 15 West 45th St., N. Y., makes a suit for $55 which cannot be duplicated under $90. Quality & material faultless in make & fit. Advance Fall models. Tel. 4740 Bryant.

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

"STEPPING STONES" to the best and most unusual Hotels are these little advertisements. Vogue recommends their service to you.

Ladies' Tailors—Cont.

H. HURWITZ—49 W. 45 St., N. Y. Formerly with Stein & Blaine. Creator of Ladies' suits & wraps. Only finest fabrics used. My reference you will re-order. Prices moderate. Bryant 3452.

MAISON FRANCAISE Tailored suits, coats, gowns for all occasions. Individuality. Morina & Co., 45 West 46th St., N. Y. Bryant 8569.

Lighting Fixtures

DALE QUALITY PERIOD FIXTURES Ingenious Adaptations. Original Conceptions. Prices below retail. New Catalog No. 3. Display rooms, 105 West 13th Street, New York City.

Linens

THE PORTO RICO STORE, 402 Madison Ave., N. Y. Exclusive importers of wonderful Porto Rican Filet Tiré household & bridal linens. Monograms. Approval shipments. Leaflet.

OLIVIA—Cross-stitched Linens and Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Olivia, 166 Brewster St., Bridgeport, Conn.

PURE IRISH LINENS for the New Home. For the "Dowry Chest" or for gifts. 25c to $1.25. Embroidered baby pillow $1. Send for booklet L. Kimball's Textile Shop, Norwich, Conn.

BRANT LINEN CO., Fine Arts Building, Chicago. Illustrated Catalog of Household Linens and Handkerchiefs sent on request. Agents or The Irish Hand-Woven Linen Damask Co.

Lingerie

SILK UNDERWEAR and **Negligee** to individual order. Exclusive styles, refined taste. Hand-embr'd in artistically shaded colors. Mme. Paula, 622 W. 137 St., N. Y. Tel. Audubon 8692.

SCHOOL OF THE NEEDLE, 113 E. 34 St., N. Y. Tel. 8847 M. H. Needle work by foreign girls. Monograms, fine embroidery lingerie. Models copied. International Institute.

MADAME THIBAULT CO. Designers and makers of matinees, boudoir sets, silk lingerie, etc. Work guaranteed. Amer. Rep. Mme. Thibault Sprague, 47 Herrod Av., Brockton Mass.

Literary Work

MANUSCRIPTS UNIVERSAL Society of Writers, Inc., Acts as Literary Agents to writers of reputation. Sales for plays, photoplays, fiction & all Literary Material. 220-5th Ave., N. Y.

Maids' Uniforms

NURSES' OUTFITTING ASS'N—Uniforms for Nurses and Maids for house and street. Aprons, Collars, Caps, Coats, Bonnets. Catalog V. 450-5th Ave. (at 40th St.), New York.

Milliners

LOUISE SHEPARD, 13 W. 56th Street, N. Y. Exclusive Shop for High-Class Millinery. Correct Mourning Wear to suit the individual. Tel. Bry. 7718.

GERHARDT & CO., 12 East 46th Street, N. Y. Opposite the Ritz-Carlton. Originators and Importers of Exclusive Millinery Moderate Prices.

VERA, 6 East 46th St., N. Y. A wonderful Collection of Stunning Hats —Original French Models—also my own creation moderately priced.

LANG, MILLINER. Tho showing the newest French Model we specialize in remodeling, using your own material. 13 E. 36th St., N. Y. Just off 5th Ave.

HATS FOR THE INDIVIDUAL. Personal attention by a designer. Distinctive models from $7.50. Also toques specialized. Ida L. Weber, 66 West 39th St., New York City.

Miscellaneous

PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

Monograms

JANON CO.—MONOGRAMS. Fine hand-embroidered monograms & initials on linens, hdkfs, lingerie, etc., 5c. up each. Small or large orders. Delivery in 1 to 3 days. 17 W. 45 St., N. Y.

WINGENDORFF. Artistic designs for monograms in drawn work, cross-stitch eyelet & eat-work. 718 Amsterdam Ave., 731 Lexington Ave., New York.

Musical Instruments

KNABE VICTOR-VICTROLA Service is perfect. A request by mail or phone will bring you full details of Knabe Mail Order Service. Convenient Terms. 439-5th Ave., N. Y. Dept. A.

WILLIAMS' HAWAIIAN GUITAR METHOD. New book containing twenty fine solos with concise, simple instruction for their rendition. Written in diagram, not notes. Price $1.00. Cont'd below.

HAWAIIAN UKULELES. Delightful for vocal and instrumental accompaniments. Simplest instrument to play, knowledge of notes unnecessary. $8 up. Wm. J. Smith & Co., 56 E. 34th St., N.Y.C.

FOUR HUNDRED SHOPS A DAY How many shops do you visit in a day's shopping tour? Seldom more than a dozen.

YOU CAN DO A MONTH'S Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

Nursery Appointments

BABY BATHTUB. 3 B Tub DeLuxe collapses into 3" sq. Detachable white rubber-white enameled frame—fits tub. Guar. $7.50 see Vogue 6-15th or write. BBB Co., 567 Quincy St., Chicago.

Oriental Novelties

CHINESE HAND-MADE LACES, embroideries, rugs, porcelains, wallpaper, draperies, etc. Beautiful & desirable. We buy for you. Bklet. Perrs Shopping Service, 19 Quinsan Rd., Shanghai.

Perfumes

PARFUM L'OISEAU BLEU—Latest creation of Tanty. Face Powder, Sachet, etc. Miniature, s'ple Perfume, Face Powder, Sachet by mail, 15cts. Tanty, Perfumers, 140 W. 34th St., N. Y.

FULLAH PERFUME, a delightful Eastern blend of Bichara, full of Orientalism; Leila, named for Indian Princess; sample 50c. Bklt. on request. Natura Co., 461 Fifth Ave., N. Y.

THE Elusive Charm of my "Lilies of Eden" (Olde Mayflowre Perfume) carries it to the boudoir of the refined society lady. $3 a bottle, ppd. or C. O. D. Edith Allen, Suite 307, 51 E. 42 St., N.Y.

Pets

"BABY'S FIRST PONY"—A live substitute for the nursery hobby horse. Our ponies bring health and happiness. Pamphlet. Valleydale Pony Farm, Martha's Vineyard, Mass.

THOROUGHBRED TOY POMERANIANS; reasonable, strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

Photography

YOUR FRIENDS CAN BUY anything you can give them—except your photograph. Champlain Studios, 306 Fifth Avenue (31st St.), N. Y. Boston, 161-164 Tremont Street.

Portraits

MARY DALE CLARKE, 665 Fifth Avenue, N. Y. Portraits made in Platinum or by Direct Color Photography. Studio closed during summer. Will re-open October first.

Quilts

WILKINSON Hand-Made art quilts. From shop to home. To order only. Copyr'ed designs. Superb workmanship. A trousseau specialty. Bklet. free. Wilkinson Quilt Co., Ligonier, Ind.

EUROPEAN BEDROOM COMFORT realized in this country. Eiderdown comfort, silk covered unique linen slip, filet trimmed Exclusive silk underwear. Lit de Luxe, 327 Little Bldg., Lincoln, Nebr.

Roof Garden

HOTEL MAJESTIC, 72nd St. Central Park W. Dine & Dance in fair weather on the Hurricane Deck. Guildi's Orchestra from Royal Buckingham Palace, London. Passport required, request yours.

Rooms and Apartments

THE ADRIENNE, 319 W. 57th St., N. Y. Up-to-date pension—Telephone on every floor, private baths, good table. Winter arrangements being made. Apply Miss Proudfoot.

13-15 EAST 54TH ST., N. Y. Boarding place of exceptional advantages where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

GRACE A. SMITH—50 West 94th St., N. Y. Exceptional boarding. Mahogany furnishings. Four poster beds. 16 large rooms on one floor. Table unexcelled.

37 EAST 53D ST., N. Y. Pension centrally located, comfortable rooms. Parlor floor dining-rooms, separate tables. Permanent arrangement, also tourists. Tel. 3637 Plaza. Mrs. F. V. Fart.

No. 16 WEST 49TH ST. Central location. Comfortable rooms, parlor floor dining-room, small tables. Permanent, transient. References. Tel. 3846 Bryant. Mrs. M. H. St. John.

Rugs and Rug Repairing

CHINESE, PERSIAN & ASIA MINOR Rugs in exclusive designs. Jones & Brindisi, Direct Importers, Craftsman Bldg., 6 E. 39th St., N. Y. "The Maximum Value at Minimum Price."

ORIENTAL RUGS not to be found elsewhere, distinctive in character and moderate in price. Handbook on request. A. U. Dilley, Architects' Building, 101 Park Ave., N. Y.

Shoes

BAD FEET BENEFITED. Our scientific foot-gear will feel comfortable and neat. We take casts of both feet. Balanced Shoe Co., 40 West 39th Street, N. Y. C.

SHOECRAFT SHOP 27 W. 38th St., N. Y. Smart shoes in the narrow widths AAA, AA and A; sizes 7½, 8, 8½, and 9. Send for booklet "Fitting the Narrow Foot" and Catalog V. S.

WORN SATIN EVENING SLIPPERS recovered with your own satin. New process makes them like new. Send slippers, ¼ yd. satin & $1.00 to Renu Slipper Co., Merrimac, Mass.

GOLD & SILVER SLIPPERS if soiled or tarnished can be regilded or resilvered to look like new. $3 a pair. Postage paid one way. Albert Trading Co., 225-5th Ave., Room 416, N. Y. C.

YOU CAN DO A MONTH'S Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

Shopping Commissions

MRS. H. GOODALE ABERNATHY Shopping Commissions. No charge. 37 Madison Ave., N. Y.; 75 Boundary Road, London, N. W.; 12 Rue Renneguin, Paris.

MRS. E. F. BASSET will shop for or with you, furnish your house; suggest costumes. Goods on Approval. No charge. 145 W. 105th St., N. Y. Tel. 4452 Riverside.

MRS. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th Street, N. Y.

MRS. S. D. JOHNSON Shops for and with you without charge. 347 Fifth Avenue. Opp. Waldorf-Astoria. Tel. 2070 Murray Hill.

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Services free. Send for Bulletin of Fall Specials. 366 Fifth Avenue, N. Y.

MRS. EDGENA BROWN TIPS, 503-5th Ave., N. Y. shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d St., N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N. Y.

MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N. Y.'s advanced modes. Will shop for or with you gratis. Chaperoning. References & booklet. 311 W. 95th St., N. Y.

"BEAUTIFUL THINGS I SEE." Write for Free Weekly Fashion Letter with list of bargains. Shops free for or with you. Anything on approval. Irene Stephens, 334-5th Ave., N. Y.

MRS. HELEN ROBERTS, 156-5th Av., N. Y. shops for or with you, no charge. Early Fall styles procurable now, prices low. Private school orders a specialty. Tel. 1290 Fordham.

KATE R. PETTIT, formerly of New Orleans, purchases wearing apparel, housefurnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94th St., N. Y., Tel. 5254 River.

IRMA KORY, 21 W. 46th ST., New York. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

MRS. EDWIN McCALLA DAVIS, 606 West 116 St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

LOUISE R. ALLEN. Shopping Specialist. Entrust your commissions to the woman who knows. Trousseaux, Sport Clothes, Oriental Rugs. Garden & Summer home articles. 537 W. 121 St., N. Y.

HOT WEATHER SHOPPING is tiresome. Order thru Miss Neville Chaplin. General shopping & summer novelties. Goods on approval. No charge. Chaperoning. 106 W. 80th St., N. Y.

FOUR HUNDRED SHOPS A DAY How many shops do you visit in a day's shopping tour? Seldom more than a dozen.

Since everything must be "Under Cover" nowadays, more or less, here is a cover which snugly fits a hot-water bag; made of white flannel, bound in white tape, and embroidered in any color. Price $1.25

See purchasing instructions on page 27

Smocks and Smocking

SMOCKING taught by partially worked sampler —one E. Z. Smocking pattern, cotton, needles & simplified smocking book for $1.00. Helena Buehler, 210 So. 13th St., Phila., Pa.

HAND-DYED SMOCKS, $7. In rose, blue lemon, green & flame. Unusual buttons, white collar. Send bust measure. Children's $5; with bloomers $6. Mrs. G. S. Kramer, 156 W. 106th St., N. Y.

Social Etiquette

MLLE. LOUISE AN AUTHORITY. Exceptional training abroad enables me to teach & answer by mail most advanced questions. 10 lessons $1. Complete course $10. 118 W. 57 St., N. Y.

SHOPPING BY MAIL IS A DELIGHT When using this Guide as your Directory.

SHOPPERS' AND BUYERS' GUIDE

Social Secretaries

LET US ADDRESS YOUR ENVELOPES, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N. Y. C. Tel. Plaza 7947.

Social Stationery

ENGRAVED STATIONERY, monograms, crests, note paper, visiting cards, announcements, etc. Designs, samples & booklet free. Estampe Co., 132 W. 23d St., New York City.

ARMORIAL STATIONERY. Authentic family crests engraved in colors for following families: Briggs, Carpenter, Chase, Eddy, Greene, Hubbard, Norton, Parsons, Tucker and Whitman.

ARMORIAL STATIONERY. Lends distinction to social correspondence. 100 Folded Note Sheets or correspondence cards & envelopes $5.00 ppd. G. G. Ross, 116 Hancock St., Somerville, Mass.

Specialty Shops

GRAHAM & LITTLE and The One Dollar Shop, Inc. Gifts for all occasions. 8 E. 37th Street, N. Y. City.

GLEBEAS WONDERFUL FLOWERS Feel, Smell & Look like real. Freshness is lasting, wear them again & again. They are known as "Preserved Flowers."

USED BY NEW YORK'S SOCIETY Leaders. Their amazing beauty is true. Most unusual for Gifts, Prizes & Favors. For corsage & Decoration too. (Chic)

IF YOU LIVE OUT OF TOWN Write for catalogue de luxe showing real photo reproductions—These flowers. Glebeas (Desk B.) 35 Warren St., New York.

BE OUR REPRESENTATIVE (Your town) Generous profits, Quick sales. Write, Special offer, Make money at once. Glebeas (Desk B.) 35 Warren St., New York.

Sport Things

Visit the **SPORTS SHOP. Unusual** and Pre-Advanced Sports Hats, Skirts, Blouses, Sweaters, Coats, Middys. Exclusiveness & utmost value. 500 Fifth Ave. (42nd St.), N. Y.

SPORT SKIRTS & HATS, $6 TO $15. White linen & Pique skirts in new models. Dainty hand-made Blouses. The Commission Shop, 366 Madison Ave., N. Y.

THESE ANNOUNCEMENTS change with the seasons and even oftener. In this issue are "Fall's" offerings in every line. Read them over carefully.

From being the gentle pastime of stage-grandmothers, knitting rose to almost the dignity of a sport when Tommy-in-the-trenches called for mufflers and mittens. The war-motif of this knitting-bag is the conventionalized Russian peasant embroidered on the bright-colored chintz material. The base is a wicker plate, the handle is of braided raffia, and the bag is fifteen inches high. Price $2.00

See purchasing instructions on page 27

Table Delicacies

FROM THE SOUTH'S WONDER KITCHENS: Exquisite Marshmallow or Devil's Food Cake $1; Paradise Fruits $2 a lb.; Distinctive Catering. Bklt. Jennie Benedict & Co., 554 S. 4th Av., Louisville, Ky.

Tea Rooms

THE TALLY-HO, 20 E. 34TH ST., opp. Altman's Luncheon Afternoon Tea Southern Dinner 85c. "Picturesque, novel experience," N. Y. Herald.

REST ASSURED, whether you buy from the shops in this Guide by visit or mail, satisfaction is yours.

Tea Rooms—Cont.

ROSE GARDEN SERVICE, includes the triple functions of the Tea Room itself, catering for home affairs, and the Feast Boxes sent by mail. The Rose Garden, 36 Central Pk. South, Plaza 7872.

THE CLOVER TEA SHOP for luncheon or dinner, is inviting and restful. Delightfully varied fare and moderate charges. Northwest corner, Madison Avenue and 59th St., N. Y.

WHITE SWAN TEA HOUSE bids thee welcome at 28 West 46th St. Luncheon—afternoon tea. Chinese delicacies.

At the **SIGN OF THE GARDEN TEA POT.** Delightful open air English tea garden. Now at 13 East 36th St. Convenient for shoppers. Luncheon—afternoon tea—dinner.

SAVORY TEA OPEN AIR GARDEN—Southern Home Cooking. Dinner 50c, Luncheon 40c. "Wonderful Apple Pie always." Automobile lunches prepared. 45 E. 30th St., New York City.

THE PICCADILLY TEA ROOM The last word in tea dainties. Tempting lunches and dinners. 172 W. 72d St., near Broadway.

DINE OUT OF DOORS in New York's quaintest garden. Luncheon 50c, Dinner 75c. Afternoon Tea. At the Sign of the Roof Tree, 5 West 28th Street, N. Y.

COLONIA TEA ROOM—379 5th Avenue Breakfast Luncheon Afternoon Tea

Toilet Preparations

EXORA Face Powder. Cold Cream & Rouge produce wonderful results. Sold at Macy's & all large drug & dry goods shops. Send 5c for free samples. Charles Meyer, 1-3 East 13 St., N. Y.

QUINLAN SKIN CLEANSER cleanses & purifies the skin without the irritation of ordinary soap. Also nourishes. Price $1 per bottle. Write for booklet. K. M. Quinlan, 166 Lexington Ave., N. Y.

SOLITAIRE—The dainty liquid deodorant for perspiration. Harmless. Effective, 25c at Liggett's Riker-Hegeman's Wanamaker's, Stern's, Macy's, Gimbel's or Solitaire Co., Moodus, Ct.

IMPERATRIX FACE POWDER, 3 tints, stays on, removes shine, 75c, $1.25. Sent postpaid on receipt of price. Money refunded if not satisfied. Imperatrix Co., 87-89 Pearl St., N. Y.

SWISS CUCUMBER CREAM—The mildest skin whitener known. Cleanses and whitens the skin at once. Made fresh daily. Send 50c for a Jar. Chas. E. Krummenacher St. Louis, Mo.

EMPRESS NAIL POLISH produces brilliant polish not affected by water. Harmless, no acid, no pumice, 25c. Dept. & Drug Stores. Empress, Dept. V., 36 W. 20th St., New York.

EMPRESS SHAMPOO SOAP, a rich creamy lather. No soda or alkali. Cleanses scalp & hair, 25c. Dept. & Drug Stores. 3 cakes 50c, prepaid. Empress, Dept. V. 36 W. 20th St., N. Y.

CREME ROSETTE. Facial cream of wonderful food value to skin. For removing wrinkles and freckles, has no equal. Mlle. Koppel, 158 W. 34th St., New York.

FOR TRAVELING: Creme Merveilleuse, Roses de Beaute, Poudre Ideale, Lotion Rosee, dry rouge, red lip salve, Savon Dys (soap), sachets; complete in box, $5 ppd. V. Darsy, 14 W. 47 St., N. Y.

VANITABS: the sanitary way of carrying face powder. Lintine impregnated with white, flesh, rachelle or rouge, wrapped in paper, 40 to a box & chamois pocket $1.00. Vanitabs, 28 W. 38 St., N. Y.

BATHOLA—PERFUMED BATHSALT. Guaranteed Antiseptic, Perfumes, purifies and softens the bath. Send 25c for package of four dainty boxes. Bathola Co., 33 W. 42 St., N. Y.

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ELIZABETH H. PUSEY'S Catalogue contains some fascinating suggestions for gifts. 16 East 48th Street, New York City.

UNUSUAL GIFTS from the Orient. Many new to America. Booklet "V" on request. Shopping in Chinatown my specialty. Bertha Tanzer, 20 West 30th St., N. Y.

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Unusual Gifts—Cont.

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ORIENTAL Mail Order House: Kimonos, emb., lined, all colors, Silk $7.50 to $125: Satin, emb., in silk & gold, $15 to $125. Exq. Mandarin Silk & Satin evening coats, $7.50 to $150. San Francisco, Cal

VANTINE'S ("The Oriental Store") catalog is a veritable "Guide to Giftland." Write for your copy now. Address Dept. 13. A. A. Vantine & Co., Inc., New York.

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WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

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DAY-CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. S'ples at 225-5th Ave., N. Y.

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THE CRAFTSMAN STUDIOS produce distinctive hand-made gift novelties for shops & art depts. at pop. prices. Write for illustrated catalogue to 191 Fulton St., Brooklyn, N. Y.

JANE GRAY CO., 2 E. 23rd ST., N. Y. C. Buyers for gift shops and art departments will find an attractive line in Black Bird Basket Bags, cretonne porch pillows and bags, tourist baskets, Bissell window shade cord & pendant, Coolie knitting baskets, cream & sugar bowl covers with hand-painted blue birds and white felt sport hats.

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NEVIUS has Gift Shop things. You can fit out a live up-to-date shop from his things alone. Your shop is incomplete lacking the Jollikins, a growing family. Nothing at retail.

NEVIUS has Parsons Nut Bowl, new designs, as well as old favorites. Lower prices. Order early and freely to be sure of stock.

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GIFT SHOP BUYERS will find attractive line in Rad-Bridge Score Pads, Pad Holders, Bridge Sets & Playing Cards. S'ples on request. Dept A. Radbridge Co., Inc., 144 Pearl Street, N.Y.

ART AND DISTINCTION in hand painted metal and woodenware. Exceptional oddities in other items. Hungarian and modern designs. Cir. The Palmode Shop, 44 Murray St., N. Y. C.

Wholesale Gift Shops—Cont.

SHANTUNG GARDEN & PORCH TABLES, Nankin card & Canton folding tables. Patented Exclusive & elegant. Makers & distributors. The Palmode Shop, 44 Murray St., N. Y. C.

ROYAL COPENHAGEN PORCELAIN—the exquisite product of the world-famed Royal Copenhagen Porcelain Works. Original designs and colorings of great artistic merit. Breakfast, luncheon and Dinner Sets, Tea & Coffee Services, Sculptured Figures, Birds. Write for illus. b'klet "V-1" Royal Copenhagen Porcelain & Danish Arts, 256 5th Ave., N. Y.

FAIRY PLAY BOXES—For Infants' dept. Gift Shop and regular toy trade. Retail 25c to $1. 15 best numbers sent prepaid, $5.75. Fairy Gift Co., 409 Race Street, Cincinnati.

Most shops consider it sufficient to supply laundry-bags in wall-paper patterns of orange and cerise, or in some equally headache-inducing combination. But even if a laundry-bag is a prosy thing it ought not to exceed the color limit, and the one illustrated here doesn't. It is made of mummy crêpe in such colors as blue, tan, white or lavender; lined with nainsook and embroidered by hand in neat cross-stitch. Price $1.50

See purchasing instructions on page 27

Wholesale Gift Shops—Cont.

DRESDEN NOVELTIES for gift shops—Frames, Sconces, Candlesticks, Clocks, Flower-Bowls, novelties for holiday trade. S'ples to responsible parties. CheshireStudio, 1103-5th St., S.E. Minneapolis, Minn.

C. J. BUDD, Designer & M'f'r. Unique novelties, games, dinner favors, mascots & utility toys for Gift Shops & Art Depts. Display at Studios, 44 West 22d St., N.Y.C. (Cata.)

E. & G. QUACKENBUSH, creators of the "Tiny Tots," have many new, attractive, unique & profitable novelties. "Miss Preparedness," "Luckie Puckie," the "Paste Girl." "Peacock Pincushions." Many new numbers have been kept suppressed so as to be fresh for the Christmas trade. Also a line of new toys will interest Gift Shop & Art Department Buyers. Pay a visit to E. & G. Quackenbush (Story-Book-Studios) 100 Fifth Avenue, N. Y. C. Catalog.

BASKETS AND EXCLUSIVE NOVELTIES. Domestic and Foreign. North American Indian Basket Specialties & Decorated Baskets—Bird Cages—Mexican—British West Indies Baskets.

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ELLIS STUDIOS—Originators and manufacturers of exquisite hand-painted wooden novelties and useful gifts. Send for leaflet—wholesale only. 145 East 23rd St., New York.

FLORENCE GOUGH'S wooden family will display all wearing apparel. See Mother Goose's millinery in Paint Box, 150 West 4th St., Spring 23, N. Y. C. Illustrations.

JONES-MEISSNER CO., INC., are showing attractive Decorative Silk and Ribbon Novelties of all descriptions. Also an exclusive line of Painted Wood. 31 Union Square, New York City.

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A. HIMMEL—152-154 W. 34th St., N. Y. C. Cretonne and Brocade art novelties. Desk sets, candy boxes, sofa pillows, work & knitting bags. A complete assortment of unusual boudoir novelties.

LE DERNIER CRI—Special holiday gift shop number, out Sept. 1st., exploits the latest—smartest gift lines. Sample copy free. Le Dernier Cri, Grand Rapids, Mich.

Vogue's First Autumn Patterns Are Ready Now

Vogue patterns—smart in cut, simple to execute—will solve the problem of your autumn wardrobe. These patterns are the working models of the earliest, most exclusive, and most becoming autumn designs. While you were still in the thick of your summer gaieties, Vogue was busy for you in the Rue de la Paix, in Bond Street—wherever modes are made—gathering the loveliest and most practical of the advance autumn designs.

Quantities of the smartest and most individual gowns, suits, coats and waists are pictured in the editorial pages of this number of Vogue. You have only to choose —and they are yours!

Thousands of women bridge the gap between a limited and an unlimited dress allowance by the use of Vogue Patterns. It is so easy to be smartly gowned, with your Vogue Patterns at hand.

By using Vogue Patterns you halve your dress expense and double your dress distinction

VOGUE PATTERN SERVICE

443 Fourth Avenue **New York City**

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CHICAGO: 932 Stevens Bldg. 20 North Wabash Ave.

SAN FRANCISCO: Joseph Bldg. 233 Grant Avenue

PHILADELPHIA: 304 Empire Bldg. 13th and Walnut Sts.

BALTIMORE: Flower House Studio Charles and Hamilton Sts.

MONTREAL: The Children's Shop 15 McGill College Ave.

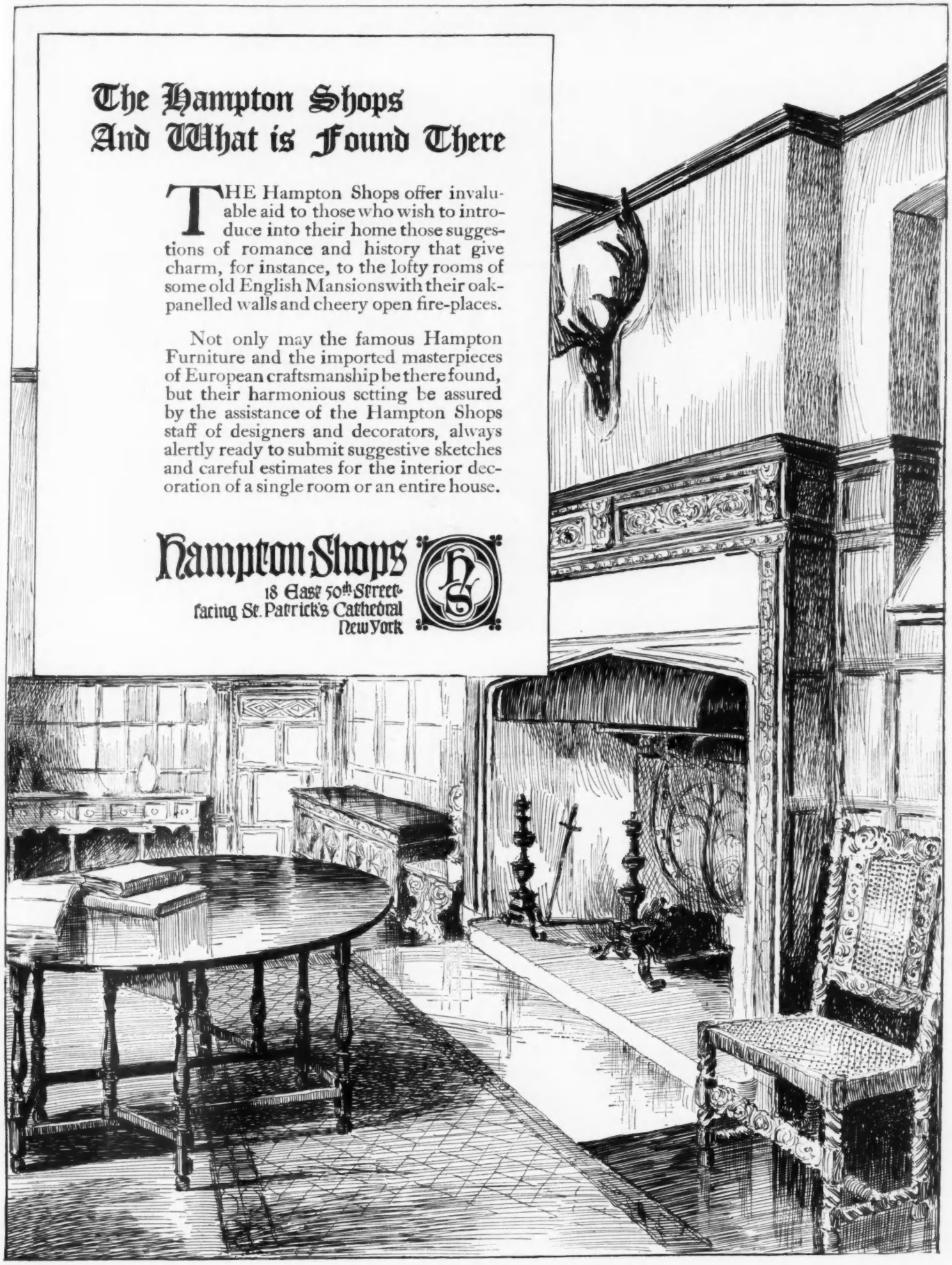
LONDON, ENGLAND: Rolls House, Breams Building

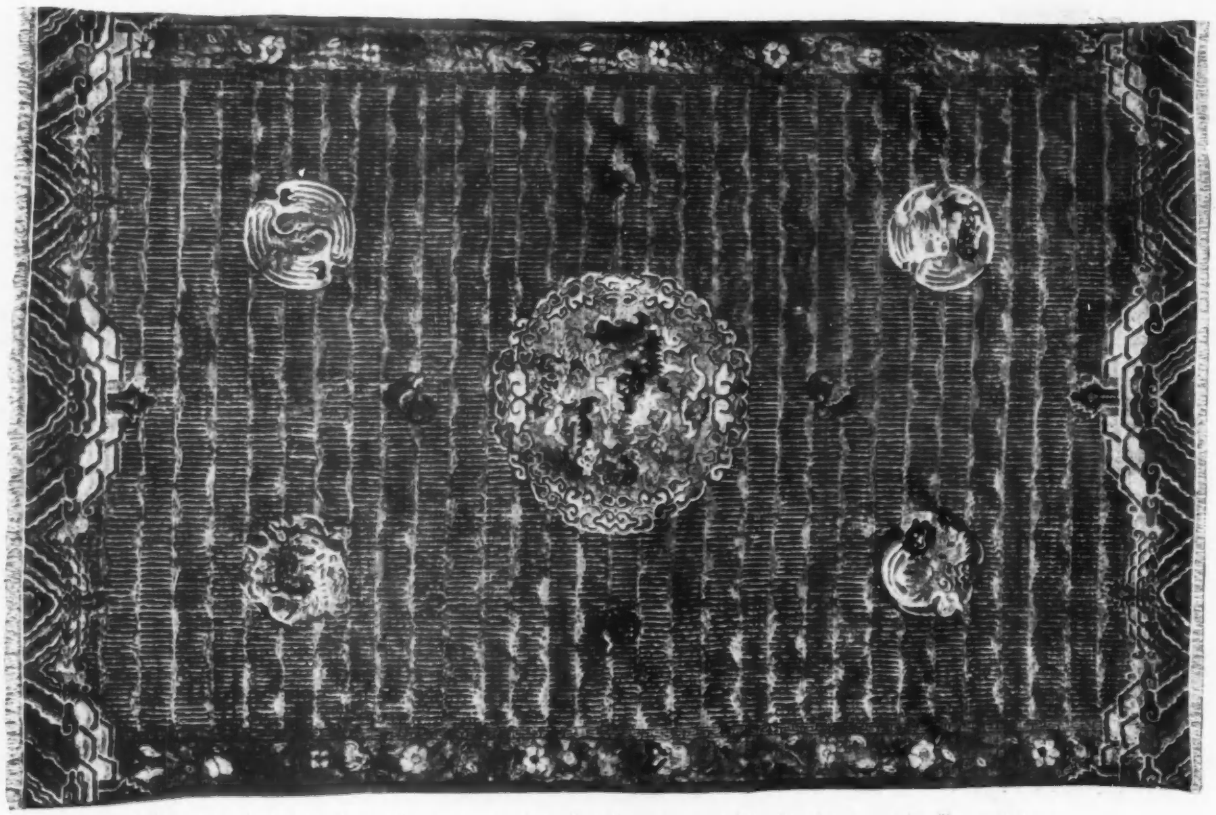
The Hampton Shops And What is Found There

THE Hampton Shops offer invaluable aid to those who wish to introduce into their home those suggestions of romance and history that give charm, for instance, to the lofty rooms of some old English Mansions with their oak-panelled walls and cheery open fire-places.

Not only may the famous Hampton Furniture and the imported masterpieces of European craftsmanship be there found, but their harmonious setting be assured by the assistance of the Hampton Shops staff of designers and decorators, always alertly ready to submit suggestive sketches and careful estimates for the interior decoration of a single room or an entire house.

Hampton Shops
18 East 50th Street
facing St. Patrick's Cathedral
New York





This is an illustration of one of our reproductions of a Chinese carpet of the Kien Lung period. The medallions, containing Fu Dogs, Kylins and Storks, follow faithfully those symbols as woven in the ancient rugs of China. The two end borders represent the Sacred Mountain rising from the Sea of Eternity. The hatchings on the ground of the carpet give that pleasing softness of color so characteristic of the old Chinese Rugs. Size 18 ft. 3 in. x 12 ft.—Price, $840.

An Unequalled Opportunity

THE difficulty of transportation from most of the Eastern Rug weaving districts has resulted in materially lower prices for rugs at those places. We have succeeded in effecting several large shipments, and offer today a stock which, in excellence, range of size, and variety, exceeds that of any former season. The prices are as reasonable as in normal times.

The weaving of Eastern Rugs to required designs is a specialty which our facilities make unexcelled.

We shall be pleased to give you detailed descriptions of such rugs as mav answer your requirements.

W. & J. SLOANE

Direct Importers of Eastern Rugs

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FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

THE NEXT FOUR NUMBERS OF VOGUE

Vogue, Being Utterly Feminine, Can't Keep a Secret to Save Its Circulation, Especially in a Fashion Crisis like This

"THE time has come," designers say, "to talk of many things,—of shoes and furs and lingerie, and if one flares or clings, and where the waist-line ought to be, and whether hats have wings."

They have talked all these things over with Vogue, they have confided in Vogue all the most intimate things about autumn fashions—and you know that Vogue, being utterly feminine, can't keep a secret to save its circulation. It doesn't want to start anything, but it feels you really ought to know what the couturiers are saying about the way you are going to look next season. So it comes out just to tell you. Really and truly, such amazing things are going to happen to you that you never would believe them, unless you saw them in Vogue.

THE next issues of Vogue are the crises in its life—and in yours. You are about to embark on the perilous adventure of selecting your autumn and winter wardrobe. All sorts of pitfalls surround you; you may be trapped by that treacherous gown which seemed so desirable in the shop and which proved so hopeless after you had bought it. Vast armies of gloves and boots and hats that fall just short of being what you want are in league against you, plotting to enter your wardrobe and spoil your winter.

But there is a way to avoid all these dangers—that way is Vogue The best-dressed women choose their wardrobes by one infallible rule: if it's in Vogue, it's smart. Vogue suggests that before you rush into your new wardrobe, before you even open your chequebook, you consult the four autumn and winter fashion numbers which will soon be upon you. They contain detailed accounts not only of what is to be worn this season, but what is to be avoided. It is the things she doesn't wear that make a woman well-dressed.

THE first of these issues, the Forecast of Autumn Fashions Number, is dated September 15. It is crammed to its advertisements with the authentic reports of the winter modes. In it the Paris couturiers have the first of their heart-to-heart talks about the winter. Nervous people do well to avoid this number; it is full of thrilling surprises in costumes and hair-raising adventures in millinery, and its short stories about lingerie are apt to be just the least bit risqué.

THE Paris Openings Number makes its appearance October 1, after its predecessor has broken the worst to you as gently as possible. This number tells the complete story of the Paris openings—the faithful account of the most successful creations of each couturier. And you know it is those most successful creations which, taken collectively, make you what you are to-morrow.

THEN comes the Smart Fashions for Limited Incomes Number, which is dated October 15. That is one of the best things Vogue does; before your amazed eyes it turns a limited income into the smartest of wardrobes. This issue contains a painstakingly careful selection from the mighty array of new models of those costumes best adapted to the woman who wishes the maximum of chic for the minimum of expense. It seems a most difficult achievement to be both smart and inexpensive—that is, it seems difficult until you have known Vogue.

THE Winter Fashions Number occurs November 1. It devotes itself to winter fashions, which, by then, have reached their heights. It tells you just how high and how far they do go, and how to go and do likewise. This is the number in which appear those charming models, exclusive to the point of snobbishness, which the Paris designers have evolved for their private clientele.

But we must tell you one thing about these indispensable issues—a thing that many women have learned by bitter experience. Whenever you see a woman who doesn't look as smart as she possibly could, you may know that she neglected to place an order with her newsdealer for the four autumn and winter numbers of Vogue. Take warning by her pitiable example, and place an order with your newsdealer now for those four numbers.

IT seems strange that on the narrow shoulders of your newsdealer rests the success of your winter, but it is the bitter truth. You see, it's this way. Copies of Vogue are not returnable to the central agency, as other magazines are. Therefore, the newsdealer orders just as many copies of Vogue as he is sure of selling. It is rather narrow of him, but then, if he were the sort of person who is willing to take sporting chances, he wouldn't be a newsdealer. Having realized this little idiosyncrasy of his, the only thing to do is to order your Vogues now. Then your winter is made.

But perhaps these last paragraphs have meant nothing in your life—perhaps you are a subscriber to Vogue. In that case there is something for you to remember, too. This is the time of year when you are apt to be either returning to town or plunging deeper into the country and, for some dark reason, they will not forward magazines in the convenient way they do letters. Therefore, will you write and let us know, three weeks before you change your address, just what you are going to change it to? Then Vogue will come to you promptly, and you are assured of those four numbers without which the winter is a failure.

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MRS. GEORGE JAY GOULD

Mrs. Gould has been spending the greater part of the summer at "Georgian Court," her home at Lakewood, New Jersey. Since the marriage of her two eldest daughters, Marjorie (to Mr. Anthony J. Drexel, Jr.) and Vivien (to Lord Decies), Mrs. Gould's youngest daughters, Edith and Gloria, have been busily engaged in growing up; there are rumors that Miss Edith is to be a débutante of 1917

AUG 25 1916

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The gist of the hat question is the shape of the hat, and here it is a cloche of brown velvet, which obeys the new law of little trimming with a band of kolinsky fur and a modest ostrich tip in deep yellow

MARIA GUY

Imported by Bendel

PARIS SHAPES THE AUTUMN HATS

Not Fine Feathers, but Perfect Shapes, Says Paris; and from the High Directoire Model to the Flattest "Canotier," Every Hat Emphasizes Line and Reduces Trimming to Bare Decoration

EVELYNE VARON

Of all the important new shapes announced for autumn the Directoire will most literally stand high in favor. The height of this hat is mitigated by a real dog-collar studded with real metal nail heads, but an upright fringe of tiny quills adds another inch or two

WHEN the fairy godmother supplied Cinderella with glass slippers, a coach and fabulous fairy clothes, did she also provide her with a hat? If so, what sort of hat was it? If not, she neglected the very first duty of a fairy godmother. I have pondered for hours over this question. Hats have grown so expensive that without a godmother of the fairy sort, one is in grave danger of going hatless.

Would it have been a hat of glass? The glass slippers did very well for Cinderella and the Prince, but what chance would a crystal heel have on the pavements of to-day? And a hat of glass! To satisfy the requirements of the moment the hat should be made of tin, no less—solid durable tin.

THE ECONOMIST FACES THE HAT SITUATION

I called this morning on the Economist, and found her seated like "the king in his counting house," counting out her money, and arranging it in little piles on the table before her. It would never do to disturb the Economist with vulgar speech when she was thus occupied. I lifted an inquiring eyebrow.

"These are hats," she replied.

I sniffed.

"They don't look like hats, but they are hats," she went on. "This," and she indicated a small pile of notes weighted down with sundry five-franc pieces, "is a morning hat."

LUCIE HAMAR

At present fur is favored so much for trimming that sometimes it obeys that impulse and becomes a whole hat. Except for the brim of blond crêpe, the hat, as well as its accomplice, the muff, are of "blond ermine," the new light brown fur of a thousand tails

GEORGETTE

The temperamental changes of woman have always been inexplicable to man, but not to the modiste, for the secret lies in the hat. When she wears a "cloche" of deep violet velvet banded with roses in violet tones against a background of rose satin ribbon, her expression is as sweetly serious as it should be

CAMILLE ROGER

Above those brave determined eyes is posed a "tricorn" of black velvet banded with gray ribbon and decorated with a silver gray plume made from the feathers of the grebe

GEORGETTE

And then she grows suddenly wistful. It may be due to the war or only because she knows it's the most becoming expression to wear with a high black velvet hat trimmed in a flat inconspicuous way with a narrow fringe of fur—which is the Georgette way of trimming, a concession to the edict of scarcity

GEORGETTE

One does not pay for tissues this season, nor for fine feathers, for hats are practically untrimmed; but one pays for the art that transforms prosaic gray crêpe and a chestnut-colored veil into a chapeau of smartness

CAMILLE ROGER

More than ever, in these new models, it is the shape that counts, and the art of tilting that shape to the exact angle required by fashion. Violet velvet is shirred to a high Directoire shape and decorated high on its top with a jaunty little knot of violet velvet ribbon

I inspected the pile of notes critically. "I don't like the tilt of the brim," I said.

"Nobody axed you," said the Economist. She is rude at times. "And this," she continued, "is a fur turban. No winter wardrobe is complete without one. This"—she caressed a handful of crisp new banknotes—"is a nice, broad, floppy hat for afternoons."

"Hats don't flop," said I. "At least, smart hats don't."

The Economist paid no attention. "This"—'this' was the biggest pile of all—"is a hat and a collar and a muff, all of fur."

"I thought you were an economist," said I, loftily. "I do economize," she said. "I economize on hat-pins. Last year my hat-pins cost a pretty penny." She counted out some banknotes, absently. "They aren't wearing 'em this year."

I was speechless for fully a minute. Then I reached for my umbrella. "I must be going," said I. "I came to call on the Economist; but she is not in."

A gurgle of laughter was the only reply. She was looking at a miscellaneous heap of money—silver, *billets de banque*, and a little gold—with eyes that gloated; and I knew that she was not looking at the money at all, but at what she was going to buy with it. And I stopped midway to the door for a last word. "France needs gold," said I severely.

The Economist sprang up, sweeping handfuls of notes and coin into her bag. "France shall have her gold," she cried. "Wait and I'll go with you. You shall help me spend it." So we went out together, and for four hours, broken only by lunch, we sought and bought hats in the Market of the World.

PAYING FOR PARIS

It was not long before the bag was empty. Paris is no place for an economist. And before we returned my own purse had grown rather lean. The siren song of the hats of nineteen-sixteen and seventeen is not be to resisted.

One does not pay for tissues, this season, nor for fine feathers; one pays for art, for the clever touch of the fingers of the modistes, for the transformation of prosaic materials into hats of transcendent smartness, of unparalleled chic. One pays, in short, for Paris. Hats are practically untrimmed. More even than last season, it is the shape that counts. Fashioned with infinite cunning are the hats of autumn—the shapes covered with felt and silk, velvet, panne, cloth, crêpe, and fur. Trimming, as such, is almost non-existent. Hats are decorated rather than trimmed. Paint and embroidery, fringes of fur, galloon, a little ribbon of silk or metal, tiny feathers which might have been plucked from the breast of some bird, flowers of metal or silk, and a few decorative ornaments made of ostrich barbs, these are the "trimmings" of the season.

THE LANVIN MODELS

Some of Lanvin's smartest hats are of fur,—rat, minever, or "blond ermine," ornamented simply with a bride of pearls. Not formed of single pearls is this bride, but of several strands twisted into a rope. One Lanvin turban of "blond ermine" has a bride of skunk from which falls a loose-meshed black veil. This hat, which is sketched on page 39, at the lower right, is worn with a wrap of "blond ermine," fastening in front with cords and tassels of tarnished gold. A similar tassel is posed high on the turban.

Very smart is a Lanvin hat of black velvet in form like a jockey's cap. It is trimmed with two bands of tarnished metal braid, one of which forms the bride. Silvery gray rat covers another pretty shape in the Lanvin collection. Like all the houses of Paris, Lanvin features the tricorn, and she makes it of black panne, draped with a light veil.

FROM MARIA GUY

Maria Guy is making a draped tricorn of black panne, which is most picturesque; for a

FOUR MODELS BY LEWIS

Lewis probably views the autumn hats from more angles than any other living designer. The tricorn is, in especial, his idea of a good time. This variation of his beloved theme is of black velvet bound with silver braid which is veiled with black chiffon

It is just one long sweep of deep violet velvet, turning up in front in the abrupt way this designer's hats have about them. The lack of trimming is made the more apparent by a bit of violet plumage flatly sewed on just above the wearer's right eye

Photograph by Ira L. Hill CAROLINE REBOUX

Bendel imported this hat of black satin antique, a hat to prove that not all hats soar suddenly into mid-air, but that some are demurely down-turned. The crown has a Directoire height, and the trimming is a band of royal blue ribbons and a spray of the cock feathers that made the bersagliere famous

It is not costly tissues nor fine feathers that make a hat, says Paris, it is something far more costly—art, the art of creating perfect shapes, and of posing a mere nothing of trimming. The principle is here embodied in a gold-embroidered ornament on a black panne velvet hat

(Right) Sometimes it seems as if this designer were trying to see how close he could come to the tricorn without actually achieving it. This narrow escape is of tête de nègre panne velvet, banded with tightly curled feathers and trimmed with a bit of tête de nègre ribbon

ODETTE

The war has made frugality fashionable, which may account for the sparsity of trimming on hats. The crown, the edge of the brim, and the little bow of the hat below are of black satin antique. The brim is a transparent affair of black Japanese aigret, similar to ostrich

TALBOT

CARLIER

The left eye was cheated out of its eyebrow; the right eye obtained not only its attendant eyebrow but also an upstanding black velvet brim, just one of the little inequalities of life. To black panne velvet and taupe fur is added a wreath of blue velvet grapes and leaves and flowers of bronze ribbon edged with gold picot

Photographs by Ira L. Hill

LANVIN

In times of fashion, such as the change of seasons, one must be prepared for anything, even to finding that a small hat is more becoming than one's favorite big sailor; in such a contingency a chestnut-colored velvet beret decorated only with infrequent applied flowers of silk and embroidery is just the thing

(Below) Madame Carlier does not trim her hats this season; she decorates them, which is not at all a distinction without a difference. The brim of this beige felt hat for morning is decorated with rows of beige chenille, and a black veil is secured by a banding of blue ribbon and blue and white bead flowers

At the first glance it might seem like a very tiny bird in flight before a very large bird; that naturally causes a second glance, which would reveal the large bird to be a black velvet hat upon which is poised, high above the black silk bandeau, a small metal and enamel creature, half bird and half butterfly

CARLIER

(Above) All Paris has been wearing them, these "sets" of—well, of anything from substantial fur to unsubstantial tulle. Lanvin makes a necklace of wide ruffles of black embroidered net held to a throat band of skunk fur and shirred net over tinsel braid. The muff has shirrings and bands of skunk circumambulating it. The hat is a second view of the hat in the circle; hat and set imported by Bendel

CARLIER

It is part of the modiste's business to think up novel uses for ostrich. On this hat, ostrich "leaves" lie on a rose satin brim faced with black velvet; for where there is pink there is black

TWO HATS ABOVE FROM MARIE LOUISE

Milliners often show variations of the same hat, and this Jeanne Lanvin model resembles that on page 55. The ruche is light blue velvet, the brim black velvet, the veil lace, but, unlike its twin, it has no chin strap

(Middle above) An upright turban, slanting neither to the right nor to the left, is of beige velvet and black tipped iridescent green plumage; Marie Louise models sketched in Paris, imported by Kurzman

FOUR HATS FROM LANVIN

Your winter will not be complete without a fur helmet. This designer is making delightful ones of silvery rat—rats are sharing the sad fate of rabbits. Things you would never expect are dangling cut crystals

tricorn may be the most spirited bit of headgear imaginable, as well as the most banal. It is all in the making. But the Maria Guy tricorn is second to none in Paris. Her berets of black satin are also very cleverly done. One of them is photographed on page 79, at the lower left. It is low and flat in front, spreading away at the sides and back.

Mme. Guy has created a number of striking hats this season. Sketched at the upper right on page 55 is a rather high turban banded with beaver, from which falls a brown tulle veil edged with a band of beaver almost four inches wide; this fur band fastens about the neck, forming a collar, a loosely fitting collar, of course, which just covers the tip of the chin. This hat has been most successful. Another very recent model from the Maison Guy is made partly of black *satin ciré* and partly of dark blue serge, braided with fine black soutache and embroidered a bit with bright blue thread. Half turban, half beret, the top of the hat is of black satin and the front and sides of serge. The bit of blue embroidery is placed directly in front, like a blue jewel.

Hats of tulle and fur, hats of panne, and hats of felt share honors in the Guy salons. A very smart model of greenish-brown felt with a round crown, slightly mushroom in shape, with the top rising slightly to a point in the middle, is oddly trimmed with several short skunk tails, fastened to the top of the crown and drooping to the broad brim, in much the fashion of the plumed hats of the Italian soldiery.

THE WAYS OF GEORGETTE

Mme. Georgette employs much velvet in rich dark colors. The toques at the Maison Georgette are oval in shape and rather high, and are trimmed in some flat inconspicuous way which does not break the compact line. One turban is encircled by a row of tiny stiff wings of the color of the velvet, flatly sewed on. Another is trimmed with narrow fringes of fur. Mme. Georgette fashions also the tricorn and the

The matching hat and muff are running again for favor; indeed, are taking the biggest purses of all. This hood is doubtless warm, for beneath the black tulle is pink "lamé" tissue and beneath the chin is kolinsky. But the muff is not for warmth; it is for a Parisienne, that is why the wristbands are cool bits of tulle

(Right) Talk as you may about the Parisienne's chastened heart and sober war ways, when she drops her veil she is still just a delightfully frivolous person. The veil is attached (married, in fact) to a "bride" of skunk,—a ring of darkness around a "blond ermine" helmet. The "blond ermine" cape and the hat are both tasseled with tarnished gold

EVELYNE VARON

It entirely eclipses Madame,—brim and ribbon of black velvet, crown of pale blue felt. When one buys a hat this year one pays not for trimmings but for shape, the incomparable shape that is Paris

EVELYNE VARON

This Directoire model was of aspiring ambition, and all puffed up with black velvet. It was held in leash only by an emerald green grosgrain ribbon fastened by a dog leash clasp of silver

MARCELLE DEMAY

This is the popular beret, and the beret is the popular thing; as in Paris, so in America. This one is black velvet with band and bow of grosgrain; even the beret is allowed no more trimming

cloche, and one pretty version of the latter is sketched at the upper left on page 36. She is also making many smart turbans of fur. To the fur turban she adds a fur collar and to the collar a muff, and these fur sets are among the prettiest models in the Georgette salons. One of minever is especially smart. The oval turban is made of well-selected pelts and the ruffled collar is lined with white squirrel, the belly of the animal. This collar is finished in front with two long, narrow, cravat-like ends, which tie loosely under the chin. The rather large muff is round and rather long, only slightly suggesting the "barrel." The black panne tricorn sketched on page 36, at the upper right, is trimmed with a narrow fringe of fur.

IN THE SALONS OF ODETTE

Mme. Odette also employs much fur this season. Her little toques and turbans are altogether ravishing, and the collars and muffs very original in shape. Particularly good is a collar and turban showing Odette's clever touches of embroidery. This decorative embroidery is featured just now by Mme. Odette, who boldly trims a small, high-crowned hat with painted parterres a-bloom with gay embroidered flowers. Not content with an entire garden, Mme. Odette embroiders a small girl with a watering-pot on to the hat as well, in order that the flowers "all a-row" may remain fresh throughout the season; and as an extra precaution, in case winds be too cold, she adds a border of white ermine.

CARLIER DECORATES

Mme. Carlier does not trim her hats, she decorates them. One of her most successful hats is a *canotier*—one not too large.

(*Continued on page 140*)

It has a dashing shape, this hat below. It has more than a dashing shape; on the one side it has a dashing crown of pale blue panne velvet and a black velvet brim; on the other, a dashing Mademoiselle

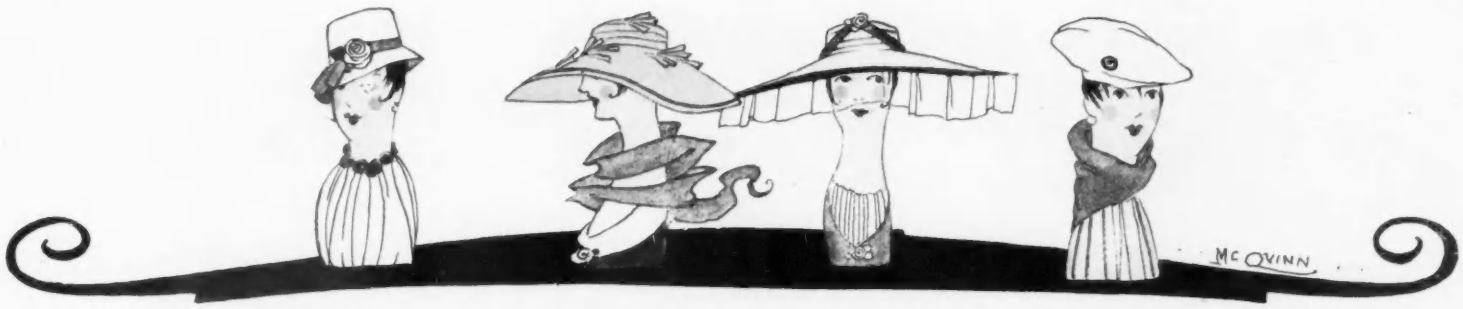
LUCIE HAMAR

Mme. Hamar's "canotier" has a tilt most youthful and becoming. It is soft gray felt ringed with gray felt cherries and a brim of chestnut plush; truly a delicious concoction

EVELYNE VARON

MARCELLE DEMAY

It is of deep-dyed rose felt and black velvet; it is guaranteed to loosen heart- and purse-strings; every woman who sees it must have it, and strong men fall before it



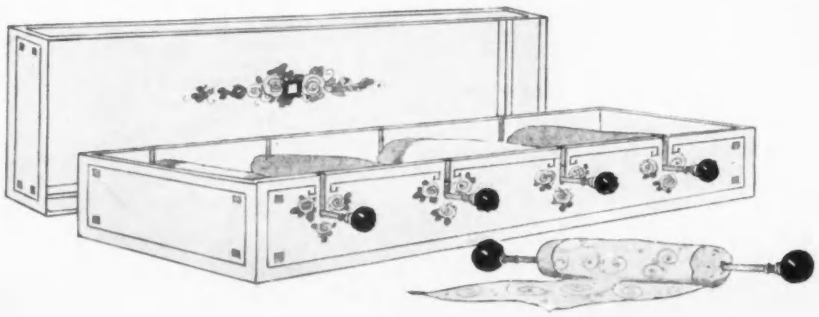
College statues are sometimes temporarily decorated with an irreverent hat, but these naive little manikins have no other business in life than to stand and wait for hats to descend upon them. Presumably they are not replicas of the owners, though it would be amusing to have them gentle satires on one's friends; there is no reason why they shouldn't be made to look like Genevieve in a garden-hat mood or Niniche in a tam-o'-shanter frame of mind. This would give women a chance to see their hats as others see them, and not as they appear in that snare and delusion, the milliner's mirror

McQUINN DECIDES THAT HATS AND VEILS NEED THE STIMULUS OF QUAINT MANIKINS, ROSE-COLORED TRUNKS, LACQUERED BOXES, AND GRACEFUL STANDS TO KEEP THEM IN GOOD CONDITION

Even the callous express-man wouldn't have the heart to abuse this hat-trunk. The covering of varnished pink linen, the ebonized slats, and the metal fittings of bronze, would disarm him at once. Pale blue linen, embroidered with black rings, lines the inside, and the tapes and cushions are pink. Yellow, gray, and black linen covers the hat-box

The evolution of a hat-stand begins with a gloomy antlered antique and it ends with this slim combination of straight lines and curves, a geometrician's dream, materialized in lacquered wood. The former was relegated to the entrance hall, but the latter may display its graceful silhouette wherever the color-scheme of Indian yellow and black does not conflict with the wall-paper. The tassels are black

Little skimpy veils and long billowy veils, veils that reveal and veils that conceal, for each of them there is an individual roller, fitted with a rose pink cushion and with ebony-lacquered ends. The whole box shines with lacquer: inside it is bright with cobalt blue and outside it tones down to café au lait, a sedate background for the gay sprigs of roses



PARIS CONSIDERS THE DIRECTOIRE

Modistes Have Felt Its Influence, Lingères Study the Period, Even the Coiffeurs Have Thought of It, and Here and There a Frock Makes Directoire Fashions Visible

WORTH

"Wide but not too wide, a bit longer but not too long," was Worth's answer to the skirt question; and he illustrates it in an old-blue velvet gown with a corselet of beige cloth edged with skunk and trimming of silver-edged blue brocade ribbon

The Parisienne's umbrella in the Bois may be an old story, but there is nothing of past history about the obliterated eyebrows; for the beret which for months has covered every Parisienne's head now aspires to cover her eyes also

WORTH

The enigmatic smile with which M. Worth greets "Directoire," is visible in his newest models; the word is written large on this green velvet suit trimmed with kolinsky and machine stitching; the tall hat is velvet, veil, and fur

THE great "offensive" on what is called the "Western Front" has had a sobering effect on Paris, which was already sober enough in all conscience. Not even the fact that all goes well for the Allied forces can make Parisians forget the sad trains of ambulances in the early morning nor the fact that the lists of the dead are mounting slowly but steadily. So Paris is dull.

THE ALL-PERVADING GOOD WORKS

We visit flower shows—and buy rose-water for the benefit of the wounded soldiers. We look in at an exhibition of pictures, and the money we pay for admission is turned over to some war charity. We buy pots of bread-crumb flowers, strings of beads, baskets, napkin-rings, and pillow-covers of odd thread-work which are made by the wounded men and sold at extravagantly high prices. We buy sheets and shoes, pillows and pajamas, for the wounded in the hospitals, and if we have any money left we buy clothes.

"No, thank you, I'll walk," said an acquaintance the other day when I suggested that we share a taxi on account of the rain. So I walked with her.

LANVIN

Let it not be thought that any seer may yet dare predict Directoire modes. Lanvin makes a gray and black frock of frankly "moyen âge" lines

LANVIN

Coats are long this autumn, even on suits, and separate coats rival the slowly lengthening skirt. Lanvin proves the rule in beige gabardine

"I'm saving up," she went on, "to buy a blouse."

A blouse! It was pathetic. "My dear child," I began—

"You see, the price is three hundred francs," she said hurriedly, "so I'm economizing on taxis."

Three hundred— "You can buy a blouse," said I slowly, "at the Galeries Lafayette for fifty francs—for thirty francs—for twenty francs—"

"I don't care!" she broke in. "I have bought cigarettes and socks and dolls and things for two years! Now I'm going to buy a blouse."

In a way, I sympathized; but it was raining very hard. "Buy your blouse," I said, "to-morrow. To-day let us keep dry," and I signaled the nearest bandit.

THE "POILU" CANDY BOX

Never has there been a season like this in Paris. It rains without ceasing. There was no real spring this year, it was too cold; there has been no summer; and now it is already like autumn, with brown leaves littering the wet pavements, and the wind blowing the rain in at cab windows and drenching pedestrians in the streets. Each day we again consign our thin summer frocks to the depths of our wardrobes, and resignedly

PAQUIN

The recent backward glances cast at the Victorian age have resulted, among other things, in the resurrection of the fringe. It is gold fringe, here, on a rose mousseline underskirt which matches the bodice of a yellow mousseline frock

PREMET

This gown of gold-emboidered mousseline, lamé gauze, and a bayadere sash, is a cross between the costume in which eastern belles dance their way into the sultan's favor and that in which western beauties are presented at courts of kings

PAQUIN

Embroidery plays a leading rôle among the newest frocks. Paquin favors the Futurists in the embroidery on the skirt of this frock of taupe mousseline and taupe satin and taupe panécla (shorn velvet) and taupe embroidery

PREMET

The soft heavy wools are high in favor, so for this suède color manteau Premet has chosen "burella," a modern version of the cloth once worn by the monks of St. Bernard. The collar, the cuffs, and the belt are of nutria

sally forth in our "rainy day" dresses, already the worse for wear and water. Perhaps once in a fortnight we see the sun unobscured by raindrops; occasionally we may take our "constitutionals" with furled umbrellas. It may be that the sun will shine again after the war.

Paris is flooded not only with rain but with the products of war-relief workrooms. We have been swamped with toys and have ruined ourselves buying fancy boxes, bags, and what not, for the sake of the victims of the war. A special industry has been built up in the way of making candy boxes, and some of these are well worth the prices asked for them. Particularly good are the sweetmeat boxes with the "poilus" on top. These little figures are well modeled and are very lifelike, representing the French soldier in every attitude of war. They are painted, and well painted; a collection of these little figurines is a desirable possession.

RESPONSIBILITIES OF THE KNITTING-NEEDLE

Something new, pretty, and practical has been developed recently by one of these organizations; this is the crocheting or knitting of collars, cuffs, and decorative trimmings for dresses. This crocheting or knitting is done in bright colored woolen yarn, which looks astonishingly pretty on frocks of dark serge or velvet. Sometimes a flower or geometrical design of another color is knitted into a cuff or revers with very good results. An odd necklace for a child is made of bright colored knitted woolen beads, strung on a black silk cord. Knitted woolen cravats are effective on school frocks for children, and the little hands of these same small people may be thrust into tiny knitted muffs edged with narrow bands of fur. Knitted hats, trimmed with knitted flowers, are also edged with fur. The knitting-needle has lately been responsible for very much.

Doucet is making three charming frocks for Mlle. Dorziat, who will appear in "The Hawk" in London in September. These frocks, which she will wear in the play, are as different from each other as frocks could be. One is of vivid red tulle and red lace, draped a bit on the hips, and it has a sort of Eton coat of tulle and lace collared high with chinchilla. Another—a pearl of a gown—is of cream tulle covered with pearl

PAQUIN

Old-blue tulle over a rose colored foundation, a combination greatly to the Parisienne's taste, becomes an evening frock by the aid of a generous girdle of violet velvet and embroidery in tubular beads of silver, crystal, and amethyst

MARTIAL ET ARMAND

Further sanction to the use of heavy wools is given by this tailored costume of brown "bure," a woolly Rodier fabric, trimmed only with buttoned tabs of itself and a collar edging of brown fur

LELONG

The white taffeta which is under it all makes itself visible at the top and the hem of the skirt. The rest is tulle, point d'Angleterre, and orange blossoms

JENNY

Encouraged by the favor which he now enjoys, the gentle rabbit endlessly varies his coat. "Silver rabbit" trims this frock of dull blue velvet, embroidered in rose color on collar, cuffs, and belt

MARTIAL ET ARMAND

There is an alarming rumor that blue serge is to be scarce this winter, but economy of material was not the aim of this much-plaited model, crisply white of collar and frill. A wide girdle serves but to emphasize the long waist

paillettes. Open in a deep V in the back, it opens in front to a point several inches below the waist-line, and falls straight and loose from the shoulder and is caught up at the right side with a spray of La France roses. This frock is scalloped at the bottom and is quite short in front and somewhat longer in the back. The third frock is of black tulle and lace under a three-quarter-length coat of black velvet, which is close-fitting to the waist, after the fashion of the Directoire, and flares from the hips on each

(Continued on page 141)

JENNY

Deft fingers sewed thousands of red paillettes upon the red tulle from which this evening gown was fashioned. The sleeves are of tulle, and the trimming is silver Venetian lace. Hairpins and amethyst and pearl necklace from Cartier

GEORGETTE

We had thought that pockets held no further surprises for us, but it remained for Georgette to make them a feature of evening frocks, emphasizing them by gold embroidery. The frock is of blue taffeta, banded with kolinsky

SOME VEILED ALLUSIONS TO THE TOPMOST AUTUMN FASHIONS

SCINTILLATING ANSWERS TO THE QUESTION OF NEW BAGS

(Right) Blue satin shows through the steel bead latticework of the top of this bag; the lower part is of blue beads with a streak of steel beads

(Left) Fringe is to enter the fray of fashion again this autumn. It will even go as far as bags; witness the jet fringe on this black taffeta bag

(Above) On a gleaming bag all of cut steel beads with a border of black beads, a sinister bat of black beads winks his wicked little red bead eyes

(Left) The veil is a swirl of black embroidered net; the bag starts with a broad band of thin black suède and continues in mahogany and gold-striped chenille velvet and concludes in a mahogany and gold tassel

(Right) If one sews a band of chiffon—about thirteen inches wide—to the top of one's veil, it will fall with the chiffon in back and the net in front. The bag is of self-checked black velvet, frilled, and hung on a silver chain

(Above) Circular veils are still going the rounds of smart hats, and they plan enlarging the circle of their acquaintance, this autumn

(Above) This cirular black mesh veil displays a new design in its embroidered edge. Veils on this page are from Aitken Sons and Company

(Right) A beaded design, a circle of black faille, a rim of skunk—voilà. Seven lower bags from Marthe Gauthier

(Left) Another rumor of the Directoire is a gray velvet Directoire bag, striped with gray, brown, and blue beads

This black faille bag bears a wreath of bronze beads, and beads outline the black panne border

A plump little bag of black velvet is striped many times with varying shades of mauve

A dignified Venetian bag took its beaded design from the pattern of an old cashmere shawl

It is of taupe velvet beaded within an inch of its life with French blue and yellow beads

The surprising part of this steel-beaded black faille bag is its black ostrich feather border

SINCE HATS ADOPT THE SIMPLE LIFE THE BURDEN OF TRIMMING FALLS UPON THE AUTUMN FURS

Marguerite et Léonie sacrificed two humming-birds, one brilliant yellow, the other dark blue, on the altar of fashion. They added slim quill tails, and offered up the birds on the right side of a blue velvet tam. The moleskin stole is banded with ermine, which may be fastened into a high collar, and the strictly neutral muff is half moleskin and half ermine

The hats of autumn come high—but we really have to have them. For instance, there is this Maria Guy arrangement of navy blue velvet, on the upturned brim of which three acrobatic plumes, battleship gray in color, balance perilously on their very ends. The skunk collar is tied with streamers of ermine, ending in tassels of skunk and ermine tails, and the skunk muff is attached to an ivory bracelet by cords of white velvet, also tasseled with skunk and ermine tails

Lewis proved that an up-turned black panne velvet brim is the shortest distance between two points and marked the middle with an ornament of bronze braid and metal, for autumn hats must just escape being untrimmed. It really takes two people to tell about the kolinsky wrap; one says, "Here comes a scarf," and the other says, "There goes a cape"

It's the little things that count in life—things like a Caroline Reboux hat brimmed with black velvet, crowned with pink felt, and tied with pink ribbon. The moleskin cape stops being a cape in front and becomes a collar, buttoned twice, and then tied with gray cords, beaded with jet and cut steel. The moleskin muff is almost as small as muffs used to be

FURS ON THIS PAGE FROM GUNTHER
HATS IMPORTED BY BURBY

An impetuous young swallow lost his head,—Louison found it and turned it into just the smart scarcity of trimming for a green velvet hat with a permanently waved brim. The ermine stole, fastened, with true feminine logic, just where it needs it least, is bordered with tiny tails, and more little tails wag their way around the round muff

FRENCH DESIGNERS SEND THESE REMINDERS OF AUTUMN TO NEW YORK

We hear rumors from Paris of a sudden rise in fur; they are trimming the new hats with it. This Hermance affair of white felt lined with rose Georgette crêpe is banded with ermine every few minutes, as is the matching felt and Georgette crêpe collarette which rises to meet it. A rose crocheted flower adorns the hat

A mere dot of a myrtle green velvet turban stretched its wings and flew straight to us from the Paris salon of Paulette et Berthe. Those stretched wings are myrtle green, too, and two bands of them reach all across the front, but in back they form a merger, so that only one band travels its lonely way from point to point

TWO HATS AT THE RIGHT OF THE PAGE FROM FRANÇOIS, INC.; THREE HATS FROM LOUISE

This is a portrait of a Maria Guy hat; in another semblance it appears on page 79. It has been imported to these hospitable shores, and it will doubtless spend its life here. It is made of the fur of the humble weasel (they called it "ermine blonde," when it was home in Paris; over here it's known as "American ermine") and ostrich plumes, the shade of the fur, rise from it

(Right) Not all the autumn hats go up; sometimes they do things like this. The crown and the beginning of the brim of this Lanvin model are of purple felt, and the rest of the brim is of panne velvet of the deep purple of autumn grapes. A mere shred of purple grosgrain ribbon trims it—if one can call it trimming

(Left) Lewis is addicted to hats like this, lately —black velvet hats verging on tricorns, with brims that turn sharply up, all the way around. Their trimming is never anything to speak of; usually a single ornament is all that stands between them and nudity. This time, the ornament is of blue enameled feathers, somehow caught into an encircling rim of bronze metal

HATS ARE ENGAGED IN A WAR OF ACQUISITION WHEREIN THEY RESPECT NOT THE NEUTRALITY OF THE LEFT EYEBROW

(Left) Hitherto, the decorative uses of clam shells have been limited to flower-beds at railroad stations and country hotels. A black velvet hat ripples like a socially correct clam shell and then slopes down over an expanse of black satin appliqué and jet beads until it completely eclipses the left eyebrow. The fox scarf is dyed battleship gray

(Above) No Rocky Mountain prize goat ever boasted more diabolical horns than these "horns" which are made of gray felt, like the Julia hat itself, and edged with guinea hen feathers and finished with black quill ends; the kolinsky cape falls itself gracefully along the shoulders and then crosses most demurely in front

If a hat is not a felt turban this season, the next best thing it can do is to turn around and be a hat of velvet. A jet "mandarin button" perches on top of this panne velvet crown, high above the black velvet brim; this and the hat above designed by Waters. The little full cape is of mole and has an ermine collar

HATS FROM WATERS; FURS FROM REVILLON FRÈRES

(Right) The sides of the tête de nègre velvet brim of this Marguerite et Léonie hat agreed to disagree about their respective widths, but it mattered not a whit to the sash, for it was a brilliant bronze affair, in fish-like scales, and edged with a fringe of bronze twist. The flaring scarf cape is of kolinsky

© Hartsook

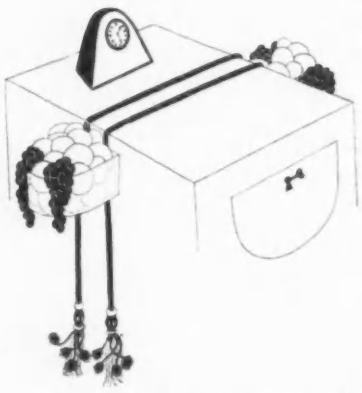
MR. AND MRS. LOU-TELLEGEN

There are but few such delightfully quiet moments in their home at Hollywood, California, for both Mr. and Mrs. Lou-Tellegen are spending a strenuous summer in posing for the moving pictures. Next sesaon, Mrs. Lou-Tellegen—all the world insists on calling her Geraldine Farrar—will sing at the Metropolitan Opera House, while her husband will return to "A King of Nowhere." Their wedding took place last February—it was necessarily honeymoonless, for the bride's Metropolitan season was at its height, and the groom was deeply involved in the perils and the romances of "A King of Nowhere"

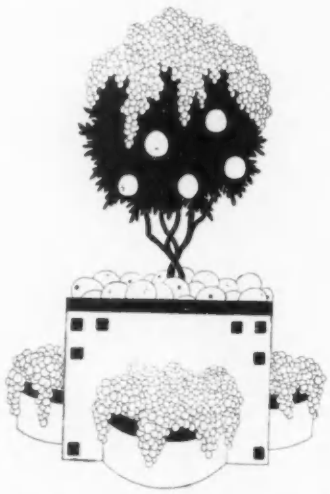
THE FRUITS OF DECORATION

We Have Done Every Imaginable Thing with Flowers, So We Turn to Fruits to Bring Us Color

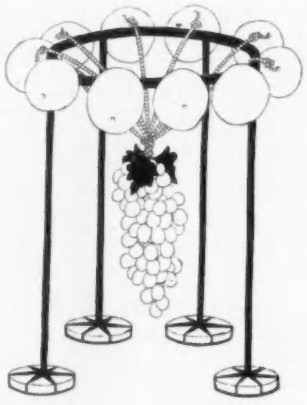
By JEANNE RAMON FERNANDEZ



Crystal bowls hung from purple cords ending in purple and orange tassels share with the clock the table beside one's bed. They are filled with apples and grapes, first, to complete the color scheme, secondly, to satisfy any midnight hunger with which one may be visited



As a table decoration, there is an ebony-inlaid white porcelain box in which grows a tiny orange tree. If one is adept at balancing, grapes may be heaped on the tree; if one is not so talented, however, one must rest content with banking little oranges about the base of the tree



Black-painted iron legs support an iron circle on which are placed golden oranges, each attached by a blue cord to a cluster of grapes. It is putting it mildly to say that a hostess has achieved an originality well worth striving for if her table bear a decoration like this

WE have all been brought up on flowers and their huge importance in interior decoration; indeed, it was almost impossible for us to imagine a livable house without them. We have followed each other's leads in their arrangement. We have tried every effect, from great masses of heavy blossoms to the drooping daffodil blooming alone, with esthetic snobbishness, in a New Art vase.

But, after all, try as we may, we can do very little with flowers that our grandmothers have not done before us, and so we turn to something new. Ours is a generation of Bakst and Paul Poiret and Gaby Deslys, and we crave color. And some inspired soul has thought of fruit as a decoration to bring brilliant color into our homes.

FRUIT, TO FEED THE EYE

There is a certain friend of mine who makes a fine art of living. She insists that fruit is an indispensable part of life. She dines on fruit, she is served with strawberries and oranges at tea-time, and everywhere, at all times, there must be dishes of fruit.

Was it this daily association with fruits that gave to my charmingly original friend the idea of decorating her apartment with fruit? I can well believe it, especially when I remember that passage from the "Thousand and One Nights" in which the fruit markets are described. My friend happened to read it and was struck by the beauty of this description of golden oranges, jade green figs, amber bananas, and amethyst grapes. She longed to see great bowls of them upon her Chinese lacquer tables and to place at her windows chests overflowing with grapes, to harmonize with the somber gray tulle of her curtains. And her wishes have been realized in these decorations which she has designed for her unique and lovely home.

First of all, as a table decoration, she uses four iron legs painted black, each placed upon a round plaque of white marble. A circle of black-painted iron tops them, and great golden oranges are placed around this circle, each orange fastened by a blue silk cord to a heavy cluster of blue grapes. It is sketched at the upper right.

For a breakfast of eight covers, would not the box sketched in the upper middle be a charming decoration? The chest is of porcelain incrusted with ebony. A little orange tree is placed in the box, grapes are massed in the receptacles below, and small oranges fill the box which holds the little tree.

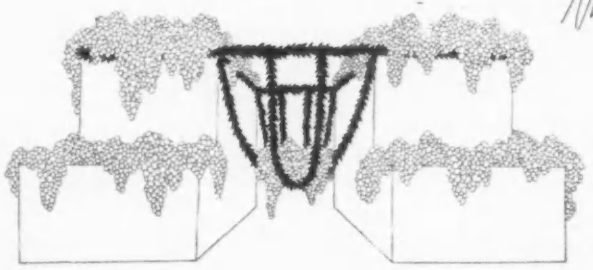
IN HORROR OF THE ORDINARY

My friend has a veritable horror of mantelpieces and of their usual ornaments, and so she has invented a decoration to replace them. It is sketched at the lower left. Large alabaster receptacles, without ornament, are piled high with pink grapes. The boxes are joined with garlands of laurel leaves which form a sort of

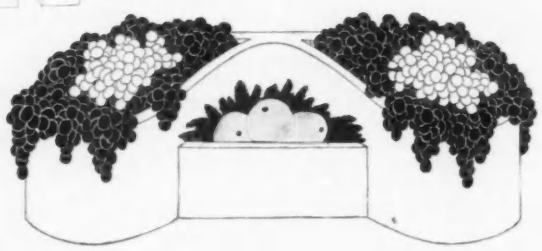
(*Continued on page 134*)

Oranges fastened to green cords are sunk deep in a crystal standard vase wreathed with plums and lemons. Should one be consumed by a desire for an orange, one approaches the vase and, remembering the lesson taught by the Jack Horner pies of childhood, pulls out a cord

A certain woman who abhorred the ordinary variety of mantelpiece invented this substitute. Four alabaster baxes overflowing with pink tinged grapes are joined by laurel leaves, forming a basket for more pink grapes. If this sort of thing continues, our fashionable fruiterers will soon be our leading interior decorators



"A place for everything"—but who had thought of the dressing-table as a place for fruit? This was designed to rest on some one's dressing-table, this pink marble box holding peaches and purple grapes. (Ours not to reason why any one should yearn to convert their innocent dressing-table into a fruit stand)



IN THE STYLE OF THE SPANISH MISSIONS WAS BUILT

THE LONG ISLAND HOME OF MRS. FARQUHAR FERGUSON

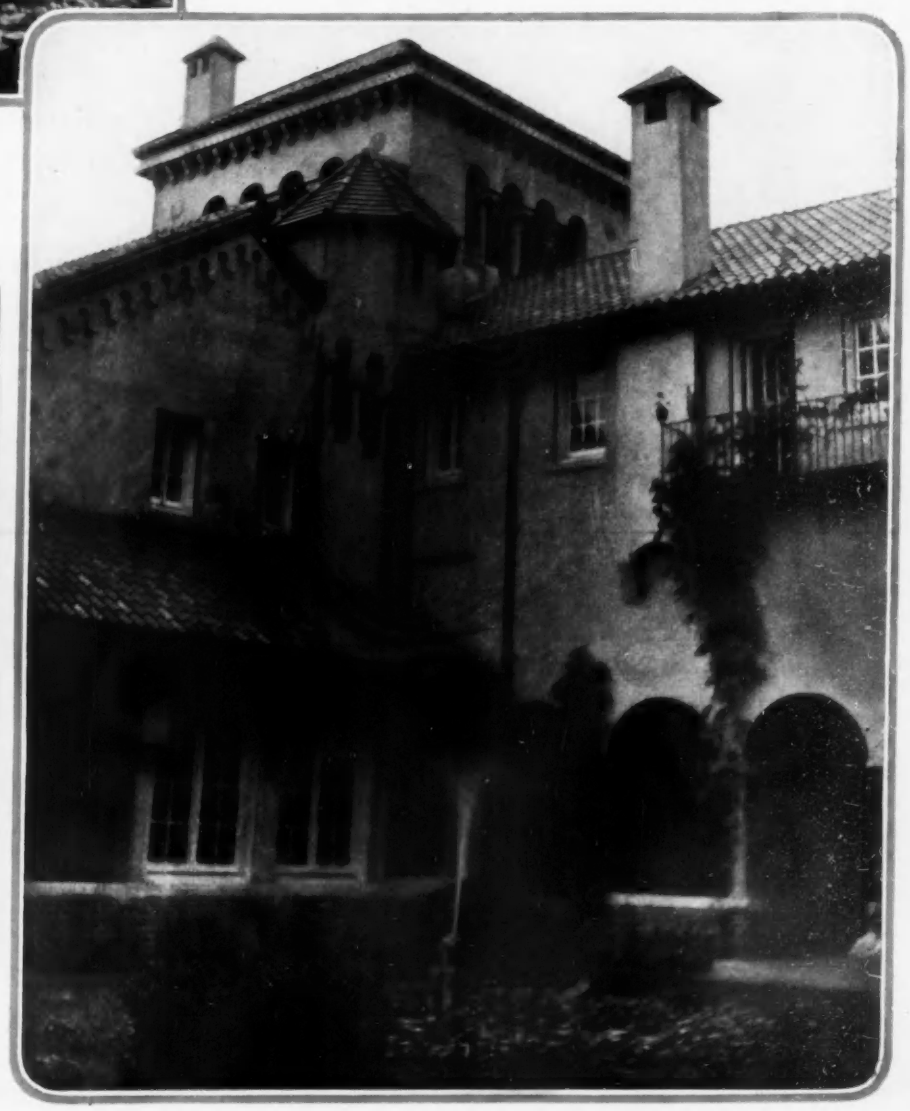
It is from such architectural details as this (above) that "The Monastery," at Huntington, Long Island, derives its name. The stone flagging, the refectory table, the wainscot chairs, and the great candelabra are in the same vein

The cloister (below), after the immemorial manner of cloisters, overlooks a beautiful garden. Walls of untoned cream stucco rise to a tiled roof, the prevailing red of which is varied by an occasional green tile inset for contrast

Photographs by Caroline Geiger

"The Monastery" is possessed of all those delightfully unexpected details which are the special property of the house built on a hillside. Along the lowest part of its foundation, a story below the main floor, runs a long and narrow stone-bordered pool overgrown with lilies and with other water plants

The great inner court is floored with tiles and rare antique tiles and bas-reliefs are set into the walls. Throughout the interior of the house, the walls are of cream stucco, and the furnishings maintain the severe lines suited to the Spanish mission architecture. The windows are of leaded crystal glass



A typical French setting consists of a graceful marble mantel, a mirror, and an over-panel which may be plain or richly carved or painted

This Chinese Chippendale mantel eliminates the overmantel in favor of a hanging mirror, which is also of Chinese Chippendale design

The Louis XVI treatment, a thing of architectural perfection, insists upon a mirror inset in the paneling and upon a formal overmantel

THE FOCUS OF A HOME IS ITS FIREPLACE

Since in This Climate Home Is Scarce Home without a Fireplace, the Mantel and Overmantel Are Matters of Great Decorative Importance

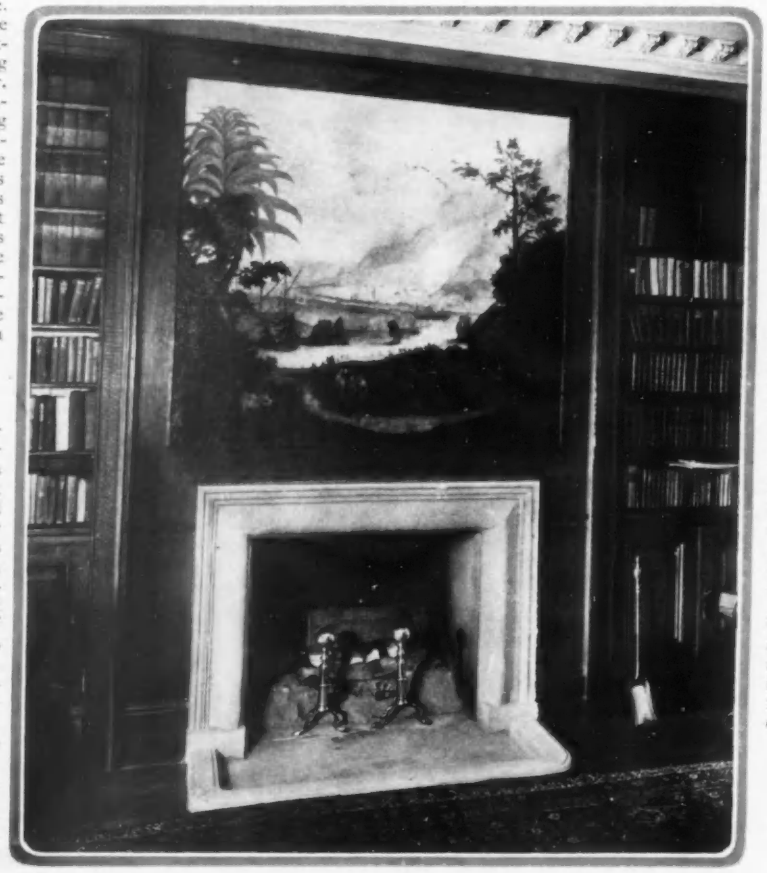
By ANNE TIFFANY

IT has been said that no room is human without a fireplace. Certainly an open fireplace adds incalculably to the livable quality of a house. It matters little whether the hearths are arranged to burn wood or coal, hard coal or soft coal, small logs or great ones. But open fireplaces there must be if a room in a home in this climate is to have a genuinely homelike atmosphere.

To discuss the construction of the mantelpieces of these hearths is an excursion into realms that strictly belong to the architect and not to the decorator. Yet the present day decorator finds himself called upon with ever increasing frequency to change or improve mantelpieces. In the larger cities, people are constantly moving out of private houses into apartments, and in these apartments (which, as a rule, are designed and built by construction companies) the mantels are either put in regardless of the scheme of decoration to be adopted by the occupant and often regardless of architectural canons, or they are left to the choice of the lessee, to be decided on after the lease is signed.

OF DECORATORS AND FIREPLACES

In either case, it is a decorator rather than an architect to whom the matter of selection is left. Some years ago this supplying of mantels was a fairly difficult matter, entailing no little expense and often requiring special construction or the special importation of a mantel. This is no longer necessary, for good English and French mantels are now easily obtainable here and, also, we have learned to appreciate the American mantels of wood and marble, which some years ago were considered cold and ugly and hidden under draperies and lambrequins. Today, the apartment houses seem to have fallen victim to a penchant for imitations of Italian Renaissance mantels, or to other horrors constructed of stucco or imitation Caen stone. In some instances, an over-decorated or over-carved mantel of real stone is to be found in an apartment, but a good plain marble one is rarely met with.



This Georgian fireplace dispenses with the mantel and replaces the overmantel by a painting framed in the paneling. Built-in bookcases of oak bring the walls to the level of the chimney-breast

A French mantelpiece of good design, suitable for a room decorated in the French style, is a simple and beautiful thing, as may be seen from the Louis XVI mantels which are illustrated at the top of this page at the left and right. Such mantels are of impeccable design and the treatment of the wall above them is equally fine. This typically French treatment of the overmantel consists of a mirror, framed into and forming part of the paneling of the room and, above the mirror, a picture, a panel carved and gilded or simply carved, or a panel as plain as those of the surrounding walls. The dimensions of these parts of the overmantel are necessarily governed by the height of the ceiling, and they must, of course, be carefully considered, planned, and executed.

MANTELS AT HOME AND ABROAD

Two very simple English mantels of the Georgian period are shown at the bottom of this page and at the top in the middle. It will be noted that in the room shown at the bottom of the page, the wall on either side has been built out by a bookcase, so that there is no perceptible break at the chimney-breast; this, as a rule, is an improvement to a room. In this room, the paneling is in oak, and the fireplace has a Caen stone facing and hearth; a landscape picture is built in above the fireplace, and the shelf is entirely eliminated. The mantel at the top of the page is of a Chinese Chippendale design, and a Chinese Chippendale mirror hangs above it.

It is, however, not necessary to buy or build French or English mantels of period styles, such as these, in order to frame a fireplace suitably. A certain mantel in an apartment recently decorated and furnished as a living-room in the modern English style, was impossibly ugly.

(Continued on page 120)

THE SHAWLS OF YESTERDAY ARE RE-APPEARING AS THE FROCKS OF TO-DAY

THESE NEW SHETLAND SHAWL FROCKS ARE DESIGNED BY FERÉ OF LONDON

New candidates for favor are these models, each of which is made from a number of Shetland shawls. The length and quality of the shawls vary, but the undyed colors always prevail. The frock below is in white, barred with the natural gray of the wool. A barred mantle drapes gracefully over the shoulders and a white scarf folds around the throat

A gray shawl is a tedious thing, which only suggests a little old lady knitting quietly by a fireside; but several of them, cut and draped and girdled together, become a gown of soft gray haziness, the best possible foil for fresh cheeks and a stray curl. In fact, the meshes of this gown below are said to have extremely ensnaring qualities

Woolly moonshine is probably not listed in the U. S. weather bureau, but it is really the only sort of phrase that adequately describes the frock above, which is made entirely from white Shetland shawls. The gossamer lightness of the wool makes the draperies hang as though they were of the finest and filmiest lace. The rather wide girdle is also fashioned from the soft white wool

THE SUCCESSOR *to the* FRENCH COCARDE

Last Year French Hats Wore the "Cocarde," This Year a Hat Shows Patriotism by Wearing a Metal Ornament Made by a Wounded Soldier of France

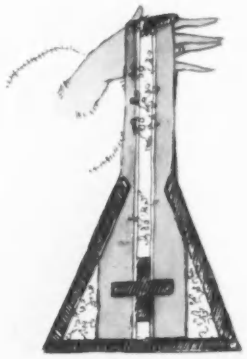
MODELS IMPORTED BY CLAIRVIELE

New ornaments offer unusual novelty; the one at the left is of beads and worsted embroidery, that at the right of tin and a bright stone

Doubtless on the principle that one good turn deserves another, some autumn hats turn up their brims in front, in back, and on the sides; of such is this Odette model of gray felt embroidered in gray silk and "trimmed" with an unpretentious gray ribbon ornament

If up-turned brims bring no inspiration, there is still something to live for, since down-turned brims are equally smart. This Jane and Geo hat of light gray felt marks the depths of its brim with ribbon and emphasizes the heights of its crown with a band of felt

It was Lucie Hamar who thought of turning the costume of a Brittany peasant into this three-piece affair for a débutante. It is of dark blue velvet, with bands of turquoise blue enameled feathers



These days the adage runs: you can make a silk purse out of almost anything. This evening bag was once the stole of an eighteenth-century priest. It is of deep cream colored silk with glints of rose, embroidered in dark blue silk and silver braid

If one starts in the middle to describe it, it is of black satin, but its beginning and ending are of beads sewed on in bands of different colors. The strap is of satin, bead-embroidered to correspond, and a bead tassel gives weight to the matter

This Jeanne Duc set has started on a checkered career, green chenille being woven into white angora wool. The scarf and the brim of the hat are faced in green velvet, and the white wool ornament edged with the velvet

FRENCH wounded soldiers are not content with simply spending their time in getting well. They make many objects of real merit and often of beauty, including such widely differing things as furniture and hat ornaments. Among their latest contributions to the fashions of the world are metal ornaments, which are used by smart French modistes as hat trimmings. In shapes and designs these ornaments vary greatly, but most of them are made of copper, tin, or zinc.

One of these ornaments from the atelier of wounded soldiers is illustrated at the top of this page, at the right. This is a metal flower consisting of a colored stone center and tin leaves which are pressed very flat and thin and are shaded with black paint. Such ornaments are made in endlessly varied designs and colors and seem to some extent to assume that position of a patriotic cachet of modishness in hats which was last year held by the *cocarde*.

An allied activity of the wounded soldiers is the making of toys. These too have been on exhibition at the Palais Marsan and will probably reach the New York market for Christmas.

This paradoxical brim is only half a brim. The other half, seeking to be the better half, turned high against the crown and made the Lucie Hamar hat one of the newest shapes in black velvet. The trimming is cock's feathers

She displays one quizzical eyebrow, simply because her Maria Guy hat has a tilted mind and won't let her display two. Otherwise it is a conservative hat in taupe velvet with a brim that turns half-way up on three sides and acquires a feather ornament on the fourth side, in the back. The coat is a Royant model of dark blue satin braided in gray soutache, and the scarf is of seal

FIVE HATS IMPORTED BY KURZMAN

The veil's the thing here. It is blue, and is sewed to the chin-band of skunk; it may droop down over the waist or rise up over the face. Autumn fashions decree that a veil must be part of the hat, which in this case is a Jeanne Lanvin with crown and facing of periwinkle blue velvet and navy blue velvet brim

This round tulle veil pins in back and puffs up on top. Two rows of beaver fur keep it warm around the edges, since the veil in Paris has developed a fur collar for autumn. This development is still more apparent when one broad piece of fur fastens the veil close to the chin. The hat is of castor velvet; from Maria Guy

THE LESS SEVERE AMONG THESE HATS FROM PARIS WERE THE ONES THAT TOOK THE VEIL

In reading it is important that the light fall from the left side, especially important if this happens to be the side where one's Germaine hat is decorated with a brown cockade of folded grosgrain ribbon. The hat is of dark brown satin, and brown grosgrain ribbon follows the edges, successfully clearing the two sharp corners in the back and the shallow curve in front. The cape is of kolinsky fur

Modern hats, like modern actors, don't mind turning their backs on the spectators; and this Marguerite and Léonie hat is very modern, because it is one of the new printed felts. The color is gray with a tiny red stripe, which is emphasized by the scarlet velvet band around the crown. But the touch of art that makes the whole hat different is the small bow of felt lined with scarlet velvet

Three photographs by Ira L. Hill

EVENING COATS DESIGNED WITH AN ARTIST'S VIEW TO FLARE AND FUR, FUTURIST PATCHES FOR DECORATIVENESS, AND WINTRY FURS FOR EDGING

Designs by Porter Woodruff

(Below) White and black and green and vermilion—truly a modernist's wrap—with great futuristic squares of black and white fur to further indicate its modernity. The coat is chastely of white velvet, but the edgings are the color of Eve's own green apple, and the two vermilion spots are (one might surmise it in this practical age)—buttons

(Above) Undeniably military in cut are the great fur collar and cuffs; hence this white velvet coat keeps well abreast of the times. Where the ermine-lined collar loses itself in admiration of the decorative patch of soft salmon brocade, an edging of black and turquoise and citron yellow begins, as gay an edging as ever edged its way into the social folds of an evening coat. The inner banding is turquoise velvet

(Above) If the gown insists on chiffon and décolleté, then the coat may attempt to cover its deficiencies by muffling its fair wearer from ankle to eye with lengths of salmon colored velvet and Indian edgings of long black fur. Tiny alternate box plaits of satin in colors of hydrangea-blue and lilac form narrow bands of trimming, and the whole is fastened into smart snugness by three great buttons of citron yellow velvet

AS SEEN *by* HIM

Opinions on Land-lubbers, Texas, To-day's Penelope, and the Affinity versus the Husband, Go into the Social Clearing-house and Come Out Protested, for Our Forbearance Exchequer Is Exhausted

NOW we are entering upon the season for which all seasons wait, our glorious, enjoyable autumn. The country is at its best. The promise of a riot of tints, a very harlequinade of color, is hinted on the hills, in the forests and the fields. The bounties of the harvest are with us, and the grapes are ripening in our vineyards. Perhaps there is too much golden glow and scarlet sage in many of the suburban gardens, and yet these humble flamboyant blooms are gay and welcome. In town, of course, there are to be new plays. One would know it, if by no other signs, by the crowding of the hotels with cousins from the provinces. They are eager over-interested, and yet they add some quality of vividness to the sophisticated city crowds. Before the equinox, Piping Rock with its horse shows will be here and later Meadowbrook with the hunt. It is the last week at Newport and those who do not go to Lenox will travel toward the south and take the waters at the Virginia spas.

THE LAND-LUBBER AT SEA

I had dinner with Uncle George, yesterday (it is always necessary for me to see him when anything, even the stirring of seasons, affects me), and I found the old fellow in a philosophical but not too mild mood. He has not been away all summer except for a short yachting cruise. Naturally, considering Uncle George's years, he believes in sport in its pristine form and hence is rather critical about some of the methods of our new millionaire seamen whom he calls with not a little asperity "land-lubbers." He prefers to sail rather than to steam and scorns what he calls ferry-boat sport. "There is too much dressing up, formality, and land-lubber business about the latter," he says. There is justice in what he says, as many of the yacht clubs in our large seaboard cities are composed mainly of men who never go to sea except when there is a race, and then they go in a great steam yacht where if there is any motion whatsoever they can easily seek the seclusion of a cabin. They do dress and in—well, one is impelled to call them "cute costumes" for all kinds of occasions, and they change their apparel as many times a day as does a Newport belle. The old salts look at their fellow clubmen askance, even though the smooth sailing in land-locked waters calls for no more attention than they give it. There is no doubt that many a yacht owner has hazy notions as to the meaning of luffing and larboard and starboard and which of these is the port side of a vessel, indeed of the very A B C of nautical information. Once in a while a modern magazine really imparts information, instead of serving their constant hot sauce of cleverness; recently one of these sheets printed an excellent article upon pennant and flag flying which it would not be amiss for the seagoing land-lubber to read.

Our talk branched from incriminations against clubmen to those against the provincial metropolite who knows nothing of the open spaces of our country, for Uncle George has lived in southwestern Texas as a partner in a ranch with two sprigs of the English nobility and a French duke. He waxes choleric over the usual aspersions cast by the untraveled on the climate and the hardships to be endured in that land. He justly says that some of our most beautiful girls come from Texas, that they rival the wild rose in the charm of their coloring, and that it is crass ignorance to imagine for a moment that the Lone Star State harbors none but the wooden Indian and the slothful Mexican. "It is God's own country," and when the old gentleman says this, he strikes the ground with his walking stick. I myself have pleasant recollections of San Antonio, the gaiety of its people, the flashing of many black Spanish eyes, the heavens as brilliantly blue as those above the Sahara—these and a thousand colorful pictures dance before my mind on the mention of the city. Indeed Texas is anything but a dry and arid waste, literally and figuratively. Of course, it is true that in dry seasons the streams do seem small, but what is that compared to the expansiveness of hearing a man speak of his own range of mountains? I remember the first time I heard such a reference I retired for a mint julep, it so staggered me. On closer acquaintance with the owner of these mountains, I found he quite deprecated himself as having only fifty-four thousand acres, while his best friend and nearest neighbor had two hundred thousand and was moving out to Australia because Texas was getting too crowded for him. It's a big country and one need fear only the midday sun. One does not go abroad in it. The siesta is a necessary institution, and they say in old Mexico that horses stand wherever they are for their long nooning and are not, contrary to tradition, too proud to sleep. They die in a few days if forced to work through the midday heat. Even with this bit of temperature to guard against, the boys in camp on the border have found the summer's experience the best of mental and physical tonics if they have been abstemious. That is necessary.

CONDEMN EVERYTHING AND BE SINCERE

It was more than usually delightful for me to find Uncle George in such a devil-take-everybody mood. It is a sincere pleasure to condemn everything. He even complained about the lack of male company in the summer Edens of the past season. "Dove parties everywhere," he ejaculated. "Even college boys were at a premium for dancing partners." I agreed with him painlessly; I knew it was not a selfish season for the women! I knew that to-day's Penelope had not only weaved and raveled and weaved again, but she organized and recruited and echoed—one could hear it everywhere—"*ah! que j'aime les militaires.*"

(*Continued on page 120*)

The WORKS *of a* FRENCH ACTRESS *in* ART *and* CHARITY

ONE of the youngest and most talented members of the Comédie Française, Mme. Robinne, has gathered into her hand, as Parisians say, all the trump-cards in the game. For the fairies favored her with talent and more, with blond hair, lovely dark eyes, and a statuesque figure.

Mme. Robinne studied first with M. de Féraudy, at the Conservatoire, and after a short stay at the Théâtre Sarah Bernhardt, where she achieved her first great success, "Par le Fer et par le Feu," the doors of the Théâtre Française were thrown wide open to her. She was made a member, the highest honor an actress can achieve.

In this atmosphere she has interpreted the classical rôles of Célimène, Julie, and l'Aventurière. And what Parisian has forgotten her splendid work in "Les Marionnettes," "Cher Maître," "L'Embuscade," and still more recently in the rôle of Mlle. Hackendof in "L'Ami des Femmes"?

When the Comédie Française closed its doors at the outbreak of the war, Mme. Robinne, remembering that she was a Frenchwoman, donned the Red Cross uniform and with ceaseless care nursed the wounded, in one of Montluçon hospitals. Now that Paris has, in appearance at least, resumed its former life, Mme. Robinne devotes herself in her few hours of liberty to charity. She has composed, for she is a very good musician, a hymn called "Aux Fils de France." This she sells for the benefit of the soldiers. The stanzas of this hymn were written by her husband, M. Rémi Alexandre, of the Comédie Française. Since the war M. Alexandre is a quartermaster in the French army; he has recently been wounded in the siege of Verdun.

Mme. Robinne's boudoir, her retreat whether she is Red Cross nurse or actress, is furnished in Empire style, with the decorations on the wall, the ceiling, and the mantel in yellow and gold.

Photograph by Baron de Meyer

MRS. WALTER B. BROOKS, JUNIOR

Mrs. Brooks, who was Miss Louise Cromwell, the daughter of Mrs. Edward T. Stotesbury of Philadelphia, is an extremely popular member of the young married set of Baltimore. She is spending the summer at "Fort Garrison Farm," York Harbor, Maine, while her husband is summering with his regiment on the Mexican border

IN DARKEST AMERICA

Since Their War-Enforced Exile from Europe Americans Have Skimmed over the Surface of America; May They Sometime Learn to Penetrate the Villages and Discover the Inhabitants

EXILE from Europe for three summers has taught many Americans much that they never suspected of their own country, but even three summers at home, so to speak, have not enabled the world of fashion in the great urban centers to know the truth about our one hundred million inhabitants, or to understand sympathetically the people of small cities and villages. Thousands of native Americans, born of the earliest and soundest stock, have skimmed the continent in swift express trains, north, south, east, and west, without suspecting the interest, the charm, the sweetness, and the soundness that lie between the expensive hotels of a few great and widely sundered cities. Even the motor-car has not sufficed to promote true intimacy between the various parts of a vast population. The tourist has stared with a somewhat languid interest at a few extreme types, and has remained blind to the distinctively local human characteristics.

HOW many visitors to Maine have discovered the pioneer traits surviving among its inhabitants? What summer girl or man from California, New York, or Georgia knows that New Hampshire still shelters rural families who live upon paternal acres that have been inherited in an unbroken line for two centuries? The Gulf states, the middle west, the lower Mississippi Valley have constituted a terra incognita to most of us, an undiscovered country to which only a few daring explorers made expeditions. It is a revelation to the northerner when he encounters the hovering tenderness of the negro waiter in the Chesapeake region, a servant yet unspoiled by the extravagant tips and equally extravagant demands of strangers with money to burn and time to kill. These dusky ministering angels, soft-voiced, magically anticipatory, deft of hand, and silent of step, seem to exist solely for the comfort of those they serve, and to be forever altruistically bent upon interposing air cushions between the traveler and every rude jolt. Nor is there one northerner in a hundred thousand who suspects the amazing dignity and courtesy of those unpretentious whites of the same region, descended mayhap for ten generations from simple fisher folk.

IF the traveling American could be persuaded to abandon now and then for the "local accommodation" his luxurious express train, which makes a blur of the landscape between Maine and Florida, he might discover his unknown fellow citizens. The enforced residence on this side of the Atlantic gives the genuine Americans of all regions a chance to further their native unity by becoming better acquainted. We have need enough of such reinforced solidarity, and, both as a nation and as individuals, we shall be the better, the wiser, the happier, and the safer for closer acquaintance.

THE pilgrimage to Concord with its revolutionary memories and its Sleepy Hollow of Emerson and Thoreau, stirs the heart of the visitor from the south, or the middle west, or the northern neck of Virginia; while the birthplace of Washington and of many another distinguished leader of the Old Dominion, holds for the New Englander, and for all of us, unsuspected emotions of poignant patriotism. In the presence of the memorials cherished by the original thirteen states, Americans can forget that the hyphen has ever had a place of honor in our national nomenclature. We have no Westminster to make us one, but the scarred Nelson House, Yorktown, the seemly brick front of Independence Hall, the homely yellow gable of Faneuil Hall, the velvet lawns of Mount Vernon, and the charming old colonial homes of Annapolis cry aloud against whatever would divide us into semi-alien groups. To know these places and their native inhabitants is to be an American without any sort of modifying qualification, or apology, an American in the absolute.

THE MASCULINE HALF OF SOCIETY MAKES ITS ANNUAL PILGRIMAGE TO NEWPORT TO VISIT THE SHRINES OF SPORT

Three photographs © International Film Service

(Above) All Newport insists on driving its own car, this summer. The man behind the wheel is Mr. T. Suffern Tailer, of New York, and those also present are his son, T. Suffern Tailer, Jr.

© Underwood and Underwood

(Above) Just to look at him—consider the shirt collar, the coat, the sun, and the bag—is to know that Mr. Oliver Perin travels to the beach

(Left) Mr. J. Gordon Douglas goes on the principle, laugh and the camera laughs with you, scowl, and you will be accused of having to motor alone

© Underwood and Underwood

(Left) Mr. Francis G. B. Roche divides his time between New York and Newport, answering both his city's call to duty and his country's call to sports

Mr. and Mrs. Lawrence Lewis Gillespie of New York have a Newport home through which guests ebb and flow like the tide; but this car is just for two

Photograph by Edwin Levick

"Wycollar Boy," the wire-haired terrier at the left, the best dog at the Southampton Dog Show, belongs to Mrs. Roy A. Rainey of Huntington, L. I., and "Gin-gin," the bulldog at the right, is owned by Miss Virginia Thaw, daughter of Mr. William Thaw, of Pittsburgh

© Underwood and Underwood

ALL SOCIETY AND THE DOG MEET AT THE DOG SHOW OF THE SOUTHAMPTON KENNEL CLUB

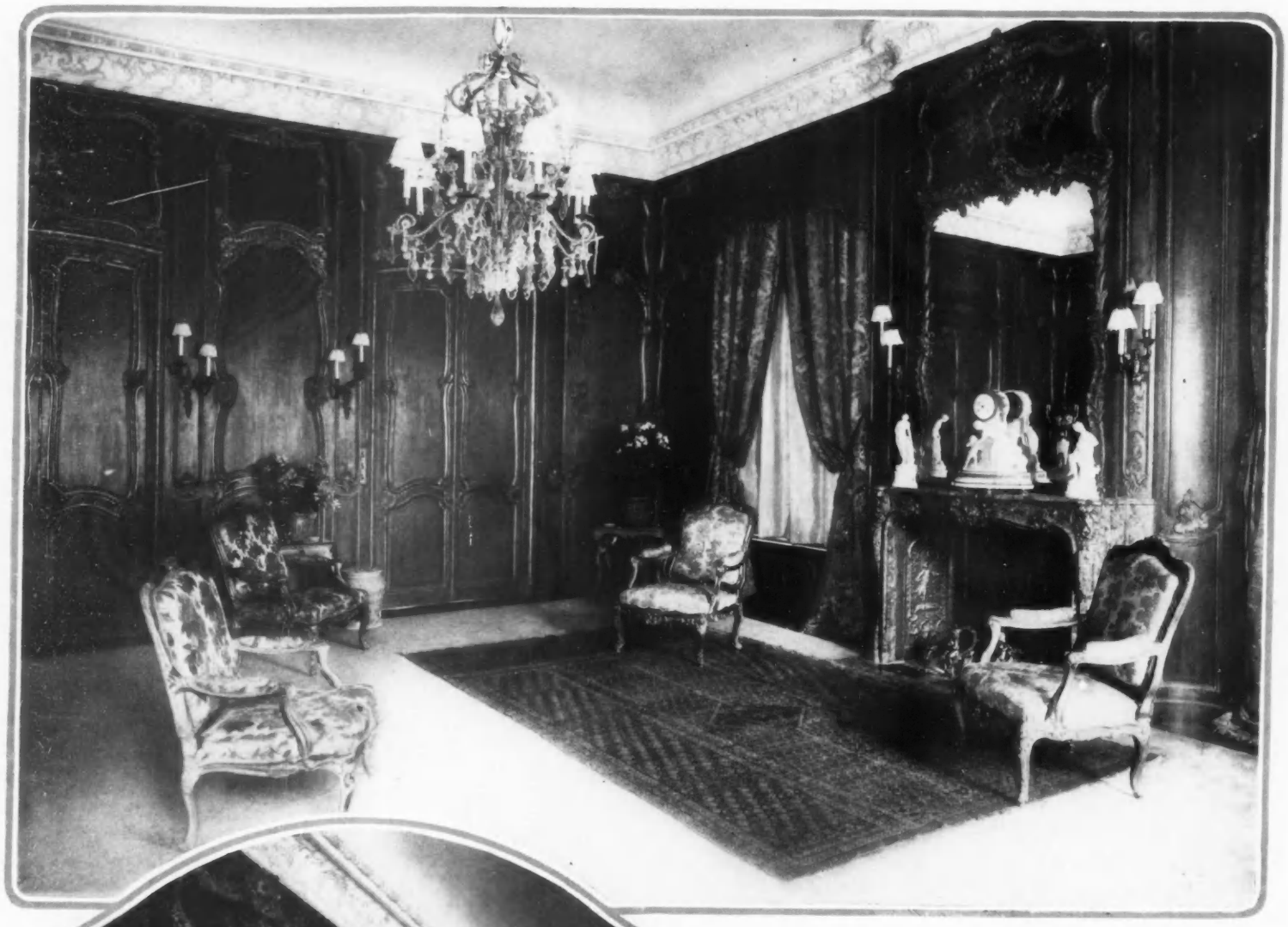
On the morning of the Southampton Dog Show Mrs. Sydney S. Breese decided that her sheep-dog "Ruby" needed the distraction of a walk before she appeared at the exhibition. They were just returning from the walk when this photograph was taken, in front of "The Orchard," the house of Mr. James Breese, Southampton, L. I.

Photograph by Bachrach

Mrs. Ralph H. Thomas is here on her way to the exhibitors' stand with a fine example of graceful emaciation, her Russian wolf-hound, "Ranco." The Russian wolf-hound or borzoi breed is a favorite of the Czar's. It was brought to the United States by members of the Thomas family

Two photographs by Jessie Tarbox Beals, Inc.

Three little dogs in a thoughtful mood are "Jippo," "Spinky," and "Becey," the three favorite cocker spaniels of Mrs. Harry Whitney McVickar. Her husband, Mr. Harry W. McVickar, is a well-known artist, and was the first art director of Vogue as well as one of the founders of the magazine



So great an authority as Mr. Henry Duveen has called this drawing-room the finest Louis XV room in all America. The walnut paneling has that design and proportion characteristic of the finest French work, and the gilding which ornaments it still retains the beautiful mat gold finish which was the invention of Gouthière, the greatest chaser and bronze gilder of the days of Louis XV. The clock and the statuettes are works of Falconet, one of the delightful minor French sculptors of the eighteenth century, and the wall lights are signed works of the notable French metal worker, Caffièri

Unquestionably no other period of decoration was ever so genuinely luxurious as that of Louis XV. The great richness of ornamentation, the shimmering brocades used for upholstery and hangings, the very curves of the furniture itself, so gracious and rest-inviting, bespeak a life of wealth, ease, and pleasure, and a great refinement of taste. Rare porcelains add color to this drawing-room, which passes one great test of decoration in proving itself an admirable background for flowers. The plain carpet is relieved by oriental rugs, which lie like subdued splotches of color upon it

FAMED FOR THE UNRIVALED BEAUTY OF ITS LOUIS XV INTERIORS IS THE NEW YORK RESIDENCE OF MR. OAKLEIGH THORNE

Photographs from Johnston-Hewitt Studio

Paintings by Nattier and Boucher are inset in the handsomely carved panels of this dining-room from a palace which was built for a great French prince and which afterward passed into the hands of Cardinal Fesch, who was the stepfather of Mme. Bonaparte, Mère, and who fulfilled the duties of uncle to the young Napoleon and his brothers. The gray marble mantel is embellished with gilded bronze mountings made by the famous bronze worker, Gouthière, whose work remains unsurpassed at the present day. The handsome wall lights, also the work of Gouthière, were once in the celebrated Demidov collection, and the clock upon the mantel had once the high honor of being presented by Louis XV to Madame de Pompadour

In the bedroom at the right, the rich elaboration of Louis XV decoration gives place to the more restrained beauty characteristic of the period of Louis XVI, which felt the wave of classic influence which followed the first excavations at Pompeii. The carved panels in the four corners of this room represent the four seasons, and the fruits in this panel are the symbols of autumn. The perfect proportions are worthy of attention from modern builders of paneled rooms, as is also the great variety obtained by carved mouldings of varying design. Painted overdoors relieve the monotone of the paneled walls and the variety they give is supplemented by paintings hung within the panels, such as that by Huet which hangs above the desk

PANELED ROOMS FROM OLD FRENCH PALACES AFFORD RICH SETTINGS FOR THE WORKS OF EIGHTEENTH-CENTURY FRENCH PAINTERS, SCULPTORS, AND GILDERS

To cross the sill of the living-room on the main floor is equivalent to crossing the Alps, for here France is left behind and Italy reigns supreme. The elaborately decorated coffered ceiling and an entrance door with similar decoration are the work of the Florentine artist-craftsman, Salvadori. In the furnishing, a few fine Italian Renaissance pieces are combined with modern furniture of simple lines, designed for the comfort of humanity, and above the long sofa hangs a tapestry of historic weave and pattern

In the sleeping-room (right) designed for the young daughter of Mr. Oakleigh Thorne, paneling is reduced to its simplest terms; a plain shaped moulding marks the divisions, and ornamentation is restricted to the cornice and the inset panels of the marble mantel

Within the entrance hall reigns that spirit of emptiness which the canons of decoration demand, but the inside of the entrance door is sufficient ornamentation for a whole room. Intact in its original paint and gilding, it is a fine example of Louis XV carving

Photographs from Johnston-Hewitt Studio

WITH FINE FRENCH INTERIORS, THE THORNE HOUSE COMBINES EQUALLY IMPECCABLE ROOMS IN THE SPIRIT OF THE ITALIAN RENAISSANCE

NEW HATS THAT POSSESS THE ADDED DISTINCTION OF BEING WORN BY MRS. VERNON CASTLE

© Ira L. Hill

Dispensing with all neutrality, Mrs. Castle wears a hat made entirely of French grosgrain ribbon. This prejudice in regard to material is offset by absolute tolerance concerning color, for the hat may be ordered in any pastel shade. This and the hat at its right from Castle Co.

© Ira L. Hill

A casual observer might take this to be a mediaeval halo which had attached itself to the wrong facial expression but the more discerning would admire a hat adapted both for winter and summer since it is made of Georgette crêpe striped with colored felt. The crown is entirely of crêpe

Sometimes those whose business it is to dance through life insist on having moments of near-quiet, and this mood may find expression in wearing a simply designed Maison Lewis hat made of velvet in any color and trimmed with a white ribbon that develops a few bows

Two photographs © Wrather and Buys

Here Mrs. Castle has a military alertness which might suggest that she is about to join her husband who is with the Royal Flying Corps. But she has stopped by the way to consider her Maison Lewis hat of black velvet with a silk ornament rising above the upturned brim. Mrs. Castle is spending the summer at Schenectady, New York, where, after the fashion of artists, she is posing for motion-picture films. This winter holds for her, her manager, and her audience, a new delight, for she will star in a new musical comedy under the direction of Miss Elisabeth Marbury

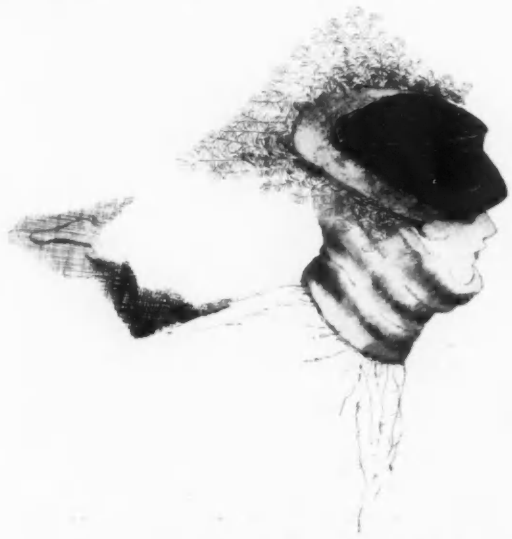
THE WAY OF A JOSEPH FROCK IS A GAY ONE, BUT THE DARK WAY OF HIS HATS IS ONE OF MANY TURNINGS

It's a great designer who can pass through a kitchen and emerge with an inspiration for a hat. In shape, this purple velvet affair is just like the cookies our infancy knew — it tilted a bit, and annexed a purple pompom, but it is a faithful copy of the traditional cooky

This dark blue velvet turban follows the admirable precept of not letting its right side know what its left side doeth. There is just a brief interval of dark blue wings on the right side, but they sweep far back on the left, along and beyond the slender point of the velvet brim

No matter what the season may be there must always be picture hats, for there is always that kind of woman. This hat of black velvet sweeps up at one side the way all true picture hats do, and there springs from it a tall waving spray of paradise of its own natural yellow

(Below) The waists, they say and you can see, are growing so much longer; witness this dark blue gabardine street frock with corded plaid taffeta ruffles that fall to the very depths in back. Horn buttons trim the waist, and the cuffs, the sash, and the biscuit colored velvet collar are bound with black braid. The Scotch tam is of dark blue felt, banded with embroidered old-blue linen. Since it's a loyal Scotch tam, it naturally sends its fulness and its two blue quills to the front



You never can tell from the front just what goes on at the back of these autumn hats. This bit of electric blue velvet turns up its brim with surprising suddenness at the back, and a flat arrangement of electric blue goura starts at the sides and becomes a feathery square in the back

THE PLAIN SAILOR, LIKE THE PLAIN TRUTH, IS ALWAYS GOOD; BUT THE ECCENTRIC SHAPE, LIKE THE HALF-TRUTH, IS ALWAYS DIFFERENT

Evidently there are no limits to the size of the autumn hats, save the sky and the horizon. Behold the heights to which this Jeanne Varon black velvet helmet rises and the widths to which it spreads; go farther and ponder the little ornament in front which is made of woven strips of wood

If one wears a hat of Neapolitan shape, one is sure of doing a most becoming thing. This time, it appears in black velvet, crowned with black satin antique. Those silver ball buttons and their silver cords are the methods the brim uses of attaching its back to its front

Its designer affectionately calls it her "lobster motor hat," for it is of lobster-colored felt, banded with ribbon and covered with a blue lace veil. On the front of the hat is a leather ornament so very much like a lobster that nervous onlookers are apt to be badly startled

This Louison hat of tobacco colored velvet, with but an apology for a brim on the sides and no brim at all in front, accomplishes its rise in life by the means of the feathers of the satin bird (he's called that because of the gloss on his plumage), dyed tobacco color and piled on its crown

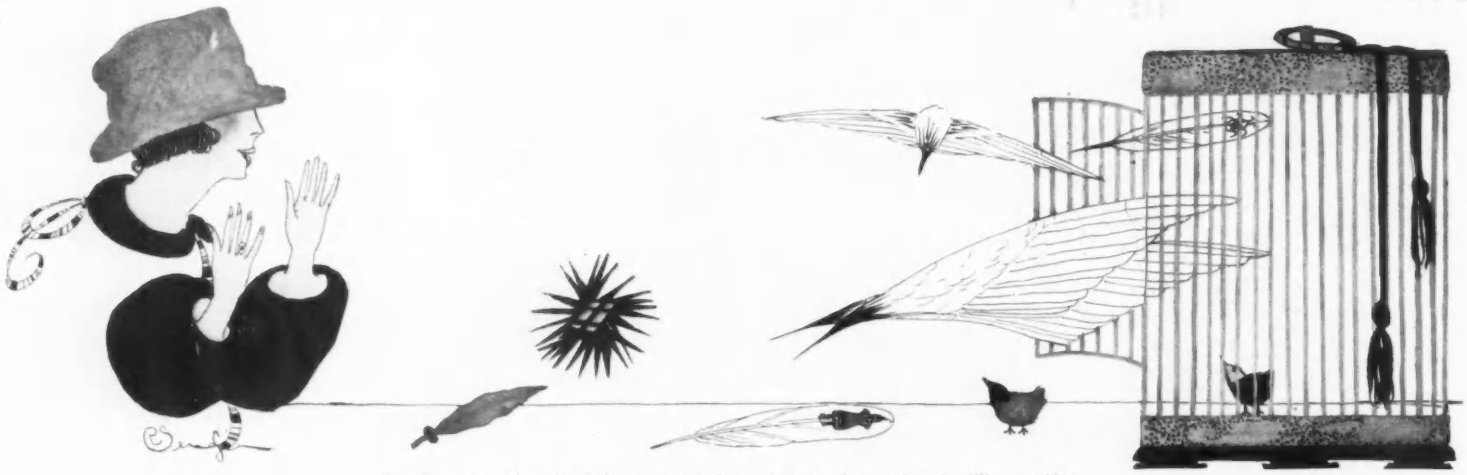
Germaine evolved this taupe velvet cape, beginning and ending with bands of moleskin, and the velvet-crowned moleskin-banded hat

(Left) Uneven lies the brim that wears a draped blue velvet crown—that is what made this dark blue satin antique brim so much wider in front than in back

SKETCHED HATS, FERLE HELLER
PHOTOGRAPHED HATS, BRUCK-WEISS

(Right) A blue velvet ribbon runs through the blue velvet brim and over the blue and black striped beaver crown and fastens under the chin

Photographs by Ira L. Hill



For the autumn hats Paris has sent over the quaintest and most chic of millinery trifles. It may be noted that the new tendency of wings is to come in pairs, but the downy chick is a solitary bird and walks by himself

THE JEWELS OF THE MODISTE

Tinsels and Beads of Divers Colors Are Used, and Every Bird From Sea-gull to Downy Chick Has Given of Its Feathers to Deck the Autumn Hats

Mother-of-pearl is set in bead leaves

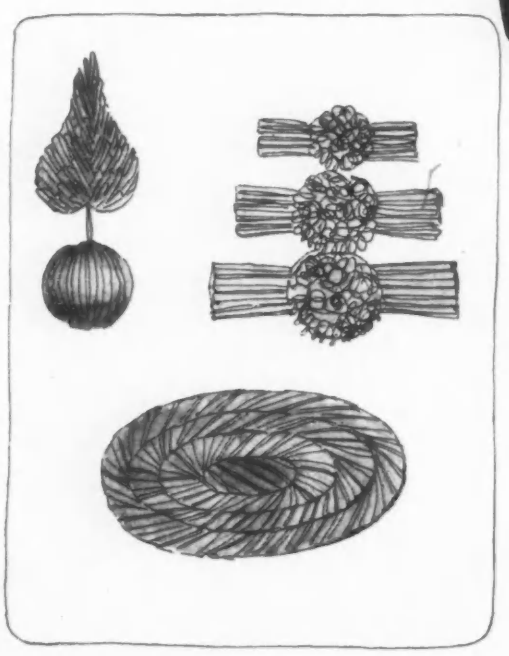
MUCH of the charm of the new hats is due to the trifle of trimming, the next to nothing which the clever milliner knows how to pose so that it will give to the hat just that indefinable something which it needs. These bits of trimming are small, it is true, but so very important. Incidentally they are also so very expensive, but that is a mere detail. Paris has sent over on the new hats, and sometimes in little wooden boxes accompanying them, the quaintest and most chic of little millinery trifles. Some of them glitter with gold and silver tinsel; some of them sparkle with bits of colored stone; some are iridescent with spangles. Others show bits of the gay plumage of tropical birds; still others are made of the soft-toned feathers of the sea-gull. Even the wee downy feathers of the little new chicken have not been scorned. And then there is embroidery, sometimes done, we are told, by the convalescing soldiers and sometimes by the deft fingers of the little midinettes.

A new type of embroidery, called "lamé," is made of something between a very fine, flat, metal braid and a metal ribbon. This appears both in gold and in silver and is used to fashion such ornaments as that shown in the sketch at the lower left. At the upper left in this sketch is a silver leaf made of this thread-like braid, and from it hangs a ball covered with the same material. This type of trimming is placed directly at the front of the crown of the hat. The rosette at the bottom of the sketch is made of dull gilt braid and is very flat, lying close to the hat. At the upper right in the same sketch is a new French trimming for a high crowned hat. It consists of three little flat ornaments, vaguely resembling pump bows, made of silver soutache; these are attached to a

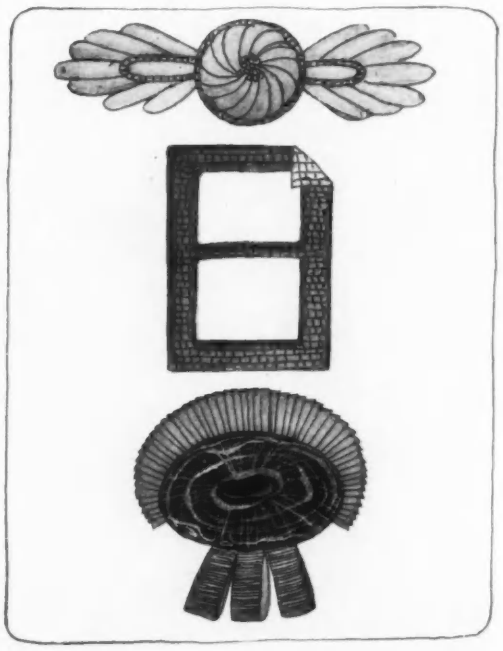
(*Continued on page 130*)

Metal flowers have colored silk facing

Hats of cloth are to be a hobby this season with one of the smart milliners. This model in a new shaggy Rodier cloth in fawn color consists of a plateau crown with edges bound with fawn colored braid and caught together above the center of the brimless crown; hat from Clairville



(Left) The deft fingers of midinettes find a rival this season in the fingers of convalescing soldiers of France, and between the two the world is so full of a number of hat trimmings that it takes the very cleverest modiste to tell which to use on a given model; hence the high price of autumn hats



A great deal of narrow ribbon, both plain and picot-edged, is used on the new hats, and it is often combined with other materials and fashioned into the most ingenious of ornaments. Spangles of mother-of-pearl, beads of every color, and a fine tinsel braid are often the starting points

THESE AUTUMN FROCKS LEAD SIMPLE LIVES AND GO BACK TO NATURE FOR THEIR WAIST-LINES

(Below) There is the general run of blue serge frocks, and then there is this blue serge frock. It is different from the very beginning—a white satin collar over one of purple faille ribbon—and it keeps up its originality by means of black braided buttons embroidered in gold, purple faille girdle and cuffs, and tiny black satin pockets which occur when the bodice is almost done, and swing their black tassels over the belt. The skirt is box-plaited both in front and in back, and it has a casual plait or two on the sides, but it hasn't a flare in the world

(Above) If we do what the designers bid us—and oh, how we always do—we will swathe ourselves in satin all autumn long; so this black satin frock comes just at the right time. The panel of its skirt is tucked both deeply and narrowly, and a double file of satin-covered buttons goes as far as the first tuck. The collar, like the cuffs, is of black velvet, but it is keeping something back from us. It changes its way of living, in back, and becomes a veritable monk's hood, falling in saintly folds to a point below the waist-line

(Above) Some frocks, like some women, try their utmost to look what they're not. This Chéruit one-piece frock of Bordeaux gabardine did all it could to look like a suit—it even ran corded tucks from its collar to the ends of its pockets, so that its bodice might be mistaken for a jacket. The cuffs and the pockets are embroidered in gray braid, and a gabardine girdle travels twice around the waist and ends its journey in a knot. The skirt is full to repletion—there are box plaits across the front and circular pieces are set in at the sides

TWO FROCKS FOR THE LIGHT OF DAY AND A GOWN AND A WRAP FOR CANDLELIGHT

IN THE WAISTS OF HIS AUTUMN FROCKS JULES SAMUEL OF PARIS SHOWS FASHION AT LENGTH

This gown of black satin (above) flauntingly gives the secret of its lining away by displaying white satin at the cuffs and under the peplum. The skirt hangs in long straight lines and an apron effect is given by a narrow edging of kolinsky which also edges the belt and emphasizes the new dropped waistline, something which couturiers and ladies both are now admiring

(Middle above) If one is of the decorative type one has silver baskets and pink roses embroidered on her frock of changeable blue and pink taffeta. The "modesty piece" is of white tulle, and a narrow band of pink grosgrain ribbon fortified with a rose does double duty in holding the white lace overskirt and the peplum to the bodice

(Above) Formerly, when one thought of aprons, it was the below-stairs variety—checked gingham or white lawn as the case might be. Couturiers have changed all that: one may now mean a black taffeta accordion plaited apron held by a silver and rhinestone buckle to a black taffeta street frock. The collar, cuffs, and banding on the skirt are of black velvet

(Left) Most evening wraps possess such accessories as collars and all, of course, but few wraps possess a collar of ermine that is longer than most capes, and a lining of shimmering silver. The gown is of flesh-colored velvet to match most of the wrap and the stole of silver embroidery and tiny brilliants crosses over sheer silver lace

UNCONFIRMED RUMORS FROM BEHIND THE LINES OF FASHION TELL OF THE APPROACH OF THE LONG SKIRT

Possibly some scientist has rediscovered "ankle modesty;" at all events, skirts are said to be dropping, and this frock of dark blue faille lined with gray taffeta and piped with magenta satin would satisfy the requirements of any ancestral "grande dame." It is evident the sable collar expects the autumn to be cool and that the girdle goes as far as it likes

This hat of black glossy felt, having heard the rumor that the fashionable skirts intend to go to such extreme lengths, decided to go to as many breadths. Its only trimming consists of a tiny bow of narrow black and white moire ribbon on top of the crown, and two long ends that hang over the brim

Hand-cuffs never have been strictly fashionable, but if they are of kolinsky and slipped far enough upwards to become "armlets" they eventually become so. The suit is of gray serge striped with stitchings of darker gray and lined with striped mauve and blue satin

Designs by Robert Kalloch

Dress, like human nature, reverts to type occasionally, and this costume suggests a "moyen âge" reversion. Gray English tweed is piped with black and white moire and banded with black fox

In these days of revivals, one must not be surprised by a sudden epidemic of mid-Victorian coyness; it may go with the gown. Fawn gabardine is laced with black satin and lined with citron satin

Last spring silver braid ran away with blue serge; this autumn, gold braid comes into the front rank, its very proper place. In the suit above, of blue serge, the skirt is stitched and embroidered with gold, and heavy gold fringe weights the properly narrow sashing of the coat. Skunk collars it. The black velvet hat with its brilliant dragonfly is a Georgette model—one could almost have guessed it by its sweep and grace

COSTUMES FROM BONWIT TELLER
HATS IMPORTED BY WILLIAM ROSENBLUM

WHEN IN DOUBT, CHOOSE BLUE SERGE; THIS IS THE ONE RULE THAT NEVER VARIES, FROCK OR SUIT, SUMMER OR WINTER, MAN OR WOMAN

Rumor persistently has it that the early autumn skirts will not flare greatly; certainly the wind has been taken by degrees out of the sails of the flare. In the dress above, of dark blue serge, the skirt falls softly, and straight. The tight, close, high buttoning jacket and the close sleeve, these are sure to be smart. The hat is a military Reboux model—a tobacco brown felt which meets a dark brown velvet brim by the introduction of a gilt-edged purple ribbon

The costume above—of blue serge—might be a suit from its appearance when buttoned high to the neck over its tan velvet vest; but when open one could guess again, and rightly, that it was a dress. The vest is tan velvet cross-stitched with wool, and the seams of coat and paneled skirt are piped with tan velvet. The hat, a Lewis, is a plateau of tête de nègre velvet on a bandeau covered with gray burned-out cock's feathers, which (it may be seen) half resemble curled ostrich

The Duke of Connaught, in British khâki and Indian war-bonnet, has just been made Teenchaka Eeyake Oonka, Stony Indian chief. Beyond the chiefs are Reverend John McDougal, Lieutenant-governor Brett of Alberta, and Mr. S. J. Clarke, superintendent Rocky Mountain Park

One of the most picturesque bits of the old northwest left to rejoice an over-civilized world is the Indian pageant at Banff, Alberta. Before the Banff Springs Hotel the Indians paraded, on Indian Day in July, before the Duke and Duchess of Connaught and Princess Patricia

THE DUKE *of* CONNAUGHT BECOMES *an* INDIAN CHIEF

As Mark of Affection to Their Retiring Governor, the Indians of Northwest Canada Adopt Him as Their Life Chief

HIS Royal Highness, the Duke of Connaught, with Their Royal Highnesses, the Duchess of Connaught and the lovely Princess Patricia, has just finished his last tour of western Canada as Governor-general before returning to England in the autumn. During his trip he stayed at Banff, Alberta, a fortnight, the longest stop of the journey, to enjoy the varied outdoor sports afforded by this far west park of Canada. His Royal Highness played golf and daily rode horseback with the Princess. The Princess is a devotee of outdoor recreations of all sorts. She is an expert swimmer, and missed scarcely a day from the open sulphur pool on the terrace of the Banff Springs Hotel. But never for a moment does anything interfere with her keen interest in the news from the front, where her ill-fated regiment, the Princess Pat's, won such tragic glory.

TWO OLD ARISTOCRACIES

During the Duke's stay at Banff, the Stony Indians made him a chief of their tribe. The occasion was the festival of sports held by the northwest Indians, and the presence of royalty and this impressive ceremony gave added dignity and importance to what is probably the most perfect and picturesque bit of the old west left in the world. The Duke and Duchess of Connaught went out the first day in a motor and watched the races, the bow and arrow shooting, and the bucking contests; the Princess Patricia drove out with Mrs. Mitchell Henry, of Montreal and New York, behind the black team which is the pride of the Royal Northwest Mounted Police and behind two red-coated police mounted on the box.

It was on the second day that the chiefs of the Stony Indians made His Royal Highness, the Duke, a chief of the Stony Indian tribe. The royal party drove into the Indian enclosure, and the ceremony was held before the Indians' pointed tepees. When the royal party faced the half-circle of war-bonneted chiefs, they faced an aristocracy as old as their own. Back of the chiefs were clustered the Indians of lesser rank, and the squaws and papooses who looked, in their shawls and headkerchiefs of scarlet and orange and green, like a garden of tiger lilies in full bloom. The quiet dress of the ladies of the royal party looked somber by comparison.

The Duke, who was in his khaki uniform, removed his scarlet-banded cap, and the old chief of the Stonies put the war-bonnet with its trailing eagle feathers in its place. There were speeches in Indian and in English, translated back and forth, and His Royal Highness, already a "great chief," was made "a great chief of the Mountain Stony people," and named Teenchaka Eeyake Oonka, Great Mountain Chief.

SMART SOCIETY, INDIAN AND ENGLISH

Mrs. Derr of New York, Mr. and Mrs. Hutchinson of Montreal, Mr. de Floret of New York, and Miss Dorothy Lougheed, daughter of Sir James Lougheed, M.P. from Calgary, were among those who went out on horseback. Lady Lougheed drove out in her car; and Lieutenant-governor and Mrs. Brett drove out in a luxurious old-fashioned victoria behind horses. All the countryside turned out in gay tally-hos, smart traps, buggies, even wagons.

During their fortnight's stay at Banff the royal party motored, drove, rode, fished, and swam. From Banff, the party went to Vancouver; in August to Quebec and the maritime provinces. In October the Duke will return to England, and will be succeeded by the Duke of Devonshire.

(Oval above) Princess Pat does everything; she is an unrivaled master in most outdoor sports, and swims and rides and fishes like a veteran. Then she sketches, as the photograph proves. Standing is Major Duff, aide-de-camp

(Left) Princess Pat (center foreground) is an expert swimmer, and missed scarcely a day from the open sulphur pool of the Banff Springs Hotel during the fortnight of the royal party's stay at Banff, in the Rockies

Photographs by Fred Armbrister

THE NEW HOME OF THE COLONY CLUB

Antique Georgian Rooms, a Chanler Ceiling, and Every Imaginable Comfort Go to the Making of This Most Luxurious of Women's Clubs

The living-room of the club is paneled in butternut of a warm and soft tone similar to that of walnut. Much fine antique walnut furniture is used here, and with it are combined handsome, modern, upholstered pieces. The room is so large that many groups of people may converse in it and yet be mutually undisturbing

THE new home of the Colony Club, on Park Avenue, at Sixty-second Street, represents a new standard in comfort and luxury for women's clubs; never before has so fine and so costly a building been built for the sole use of a woman's club. This building extends for one hundred feet on Park Avenue and one hundred and twenty-five feet on East Sixty-second Street, and it is seven floors in height. It has been designed to afford ample accommodation for the greatly increased membership of the Colony Club, and also to meet the needs of the different social, educational and athletic activities of its members.

BUILDING AND FURNISHINGS

This new clubhouse was begun in 1914 and finished in January, 1916. In it, the architects, Delano and Aldrich, and the decorators, Nicholas and Hughes, working in collaboration with the Building Committee of the Colony Club, have produced a notable building, remarkable for its distinctive and individual atmosphere, which results, in many instances, from the use of antique woodwork and furniture, and which bears witness to the unending care and consideration exercised in the building and furnishing of the club house.

At the Park Avenue entrance, a semicircular marble vestibule leads directly into the inner, or staircase hall, a part of which is reproduced in the photograph at the lower right on the opposite page. The paneled walls are painted a cream white and an Adam mantel frames the fireplace. A Chinese rug in blue and gold covers the floor and the furniture is of Chippendale design. From this hall elevators run to the floors above. At the left side of the semicircular vestibule, an entrance leads past the clerk's desk and the secretary's office into the rooms on the Sixty-second Street side of the building, which are given up to the entertainment of guests. The reception room here is nearly square; it is a charming place, lighted by four great windows, and it has a handsome mantel in black marble; the walls have been paneled in old painted canvas of a conventional design of leaves and flowers in tones of green, mulberry, blue, and a dull soft red; these panels are inserted in the green painted woodwork of the room, and are extraordinarily successful in every way; the carpet is a dark heliotrope; the curtains and the main part of the upholstery are in the soft red found in the painted canvas. In this room, as in all the others, old furniture has been used in conjunction with the new, with the greatest discrimination and taste.

Photographs by John Wallace Gillies

Brilliant, daring, and much discussed is the Chanler ceiling which arches over the loggia, an outdoor dining-room which may be enclosed for winter by means of great windows set in the arches. This ceiling decoration consists of birds and flowers of glowing hues against a background of a soft blue gray

FROM GEORGIAN DAYS

Passing down the corridor and past the special entrance for guests of the club members, one comes first to the ballroom antechamber, a small room remarkable for the very beautiful tone which has been obtained in the walls painted old ivory and for the Adam mantel. Curtains of ivory taffeta match the painted walls. Beyond this room is the supper room, which is connected with the large ballroom by three arches. These are on the south side of the room and face corresponding windows on the north side. On the east, five arches open on an adjoining gallery and five windows face them on the west. These rooms are so designed that they may be thrown together when the club holds large entertainments. The furnishings are extremely simple; two crystal chandeliers are the only ornaments, and the windows are hung with a reproduction of antique brocatel in coral color. To the right of the entrance hall is the most beautiful room in the club, one of the most beautiful of its kind in America

It is a very early Georgian room dating from the year 1730, and is absolutely unrestored. The green panels are lined in dull gold; the mantel is surmounted by an architectural frame and a painting of flowers and flanked by recessed shell cupboards, and all the window recesses are deep and low. The room has been very carefully worked out; the furniture is all of the early Georgian period, and the walnut of which it is made has the color and patina that only time can give; it is interesting to note that nowhere in living-rooms of the club are any glass curtains or shades used; the glass is left uncovered and inner or lining curtains of soft cream silk are used next to the heavy draperies.

THE CLUB LIVING-ROOM

On the second floor are the lounge, the library, the card room, and the private dining-rooms. In the photograph of the central hall on this floor, the distinctive atmosphere of the club is especially noticeable; this hall does not look new; it does not even look particularly American; therefore it is all the more "colonial," which is a broad term.

On the left of this hall is the large lounge or living-room, which is reproduced at the top of the opposite page. This room, which, with the card room, covers all of the Park Avenue side of the building on this floor, is paneled in butternut of a soft and lovely color closely resembling that of walnut. The carpet is blue; the hangings are of blue brocade; and the furniture, where it is not of the most luxurious modern upholstery, is all antique walnut; the cabinet shown in the photograph, the console tables (not shown), the long center table, and the desks are all very beautiful old pieces.

Beyond the living-room and on the Sixty-second Street side is the library, paneled in oak and with hangings of mulberry color. The mantel has a Georgian marble facing and the mirror above it is octagonal. The bookcases which are rapidly being filled with an increasing library of books, are recessed so that the fronts are flush with the wall. There are many interesting articles in this room, among them a wall clock, unusual in shape and size, a long center table of great beauty, and many rarely beautiful eighteenth century engravings of flowers.

The antechamber of the ballroom is notable for the exquisite tone of the ivory white paneling. The window treatment is that adopted throughout the living-rooms. The draperies (ivory taffeta, in this case) are hung behind the trim and there are no glass curtains

THE UNUSUAL ELEMENT

The card room is square, simple, and suitable, and the lighting arrangements are unusually good. In this room hangs the full-length portrait of Mrs. Borden Harriman, the first president of the Colony Club; Mrs. Borden Harriman held this office until last winter, when she resigned and was succeeded by Miss Ruth Morgan. The two private dining-rooms open out of each other; one is brilliant with Chinese flower and bird panels done on paper, and the other is finished in painted wood: the first room has delightful mahogany furniture, while the second is pleasingly set with cream furniture to match the walls.

Noticeable throughout the club is the excellent taste shown in the selection of the mantelpieces and of the fittings for the fireplaces. It is rarely that one sees in this country hob-grates, fenders, fire-irons, and andirons of such beauty and appropriateness. Another distinctive feature is that the woodwork trim of the windows is so designed that the draperies are hung in recesses and visible rods and valances are entirely eliminated.

The floor above this contains the large dining-room, where members entertain their guests. This is a long room with five windows; the mantel at the end is surmounted by a picture, and for the electric lighting there are very pretty mirrored sconces in two sizes, set at intervals on the wall. Excellent effect is obtained in the paneled walls, which are painted a green so faint and hazy that it is difficult to describe.

(*Continued on page 120*)

In the great central hall of the second floor, the Georgian atmosphere which characterizes the new Colony Club is distinctly marked. The living-room, the library, the card room, and the private dining-rooms are on this floor

The marble vestibule at the Park Avenue entrance opens into this main hall, and an Adam mantel, Chippendale furniture, and cream white paneled walls strike the Georgian note at once. A blue and gold Chinese rug covers the floor

Photograph by Paul Thompson

© Aimé Dupont

(Above) Billie Burke, after achieving success as the heroine of "Gloria's Romance," one of those serial moving pictures that the patient public beholds on the instalment plan, is resting at her place in Tarrytown. There are rumors of her return to the stage, but they have not yet been passed by the National Board of Censorship

(Left) Frances Starr has been at her bungalow on Lake George all summer long. She will be seen no more as the startlingly innocent "Marie Odile," for this autumn she is destined to appear in a new comedy, "The Little Lady in Blue," by Horace Hodges and T. Wigney Percyval jointly

AFTER THEY ARE OFF WITH THE OLD PLAY

AND BEFORE THEY ARE ON WITH THE NEW

© Ira L. Hill

(Above) Jane Cowl, who has shed whole reservoirs of tears during her seasons of "Within the Law" and "Common Clay," has given up weeping as an indoor sport. Early in November, she is to appear in a new comedy by Ralph Renaud, warningly entitled "Betty Behave." Miss Cowl is spending the summer at her home at Great Neck, L. I.

Photograph by Aimé Dupont

This is the way Leo Ditrichstein spent most of his summer at his place in New Canaan, Connecticut. Mr. Ditrichstein's eyes, which gave him such serious trouble that he was forced to cut short his season in "The Great Lover," are so much better that he has his physician's word for it he may soon appear again in his comedy in New York

HERE ARE SEVEN CONVINCING ARGUMENTS FOR THE SUCCESS OF THE NEW PLAYS

Photograph by Matzene Studio

(Above) Blanche Ring sings a song one day—the next day every one else sings it. All season long, she appeared in Chicago in Willard Mack's "Jane O'Day from Broadway." On the principle that a play by any other name would be as successful, the title has been changed to "Broadway and Buttermilk," and the comedy will open in New York

© Ira L. Hill

Violet Heming, late of "Under Fire," will play the leading feminine rôle in "The Flame," Richard Walton Tully's new play, which opens in New York the last day of August. Not content with the trials of a playwright's life, Mr. Tully longs to see what producing feels like, and "The Flame" will mark his début as a producer

Photograph by White

(Right) One reason for the weariness of the tired-business-man is the prolonged mental strain of trying to distinguish which of the Dolly sisters is Mrs. Harry Fox. The Dollys are to star in "His Bridal Night," a farce in which a bewildered bridegroom can't tell his wife from his sister-in-law,—the possibilities are limitless

© Ira L. Hill

Cathleen Clifford, who, on the vaudeville stage, used to be one of the most convincing boys that ever would be boys, has returned to her native skirts. In Chicago, she has made one long success of the past season in "A Pair of Queens." Early in September Miss Clifford will come out of the west and appear in this farce in New York

Photograph by Campbell Studios

Florence Nash has just returned from the wilds of that uncharted territory, the road, where she has been appearing in "Pansy's Particular Punch," a vaudeville sketch in which Miss Nash, disguised as a guileless Childs' waitress, out-crooks the boldest crooks. This autumn she is to appear in a new play the title of which is still a dark secret

Photograph by Sarony

Vivian Wessell is what is technically known as a "comer," and she finds it a most satisfactory thing to be. Each season of her short theatrical life she has played a more important part than the season before, and, when she appears in New York in "The Amber Empress," early in September, she will be but once removed from the stellar rôle

EVERYTHING GOES UP, EVEN THE COIFFURE

Variety Waits on Hesitation while Paris Wonders whether It Shall Wear High Curls of 1830, Directoire Coiffures, or Something Yet Undreamed Of

The modish high coiffure allows for the return of the becoming high curls of 1830, and she clasps the puffy heap with a band of blue and gold lamé

Youth must be served, and the mode allows the girl in her teens to wreathe her 1830 puffs in roses and forget-me-nots above escaping ringlets

The front view declares her a blonde, and the side view says she's a brunette, but it's all the same coiffure, held by a comb of carved shell or gold,—the rejuvenated coiffure of 1830

There's a hint of the Directoire in this youthful coiffure, with its escaping side curls not restrained by a bandeau and "bride" of crystal

If her incipient smile broke into a laugh, she wouldn't be becoming to her grandmother's coiffure, and therefore she enforces the smile-limit

"WHO was she, anyway?" rudely inquired a curious listener to the tales of the charm of a certain woman. The artist puffed a long spiral of smoke without speaking. Then he replied, slowly, "A nonentity—with most seductive hair!"

With a brush he could not have painted a better picture of her. She is easy to visualize, this woman with the alluring halo of her locks, golden as tangled sunbeams, or glowing with a coppery sheen, or somber as a raven's wing. With such hair she can afford to be a nonentity; and there are women who, if they were given a choice between brains and hair like a gift of the gods, would choose the latter.

THE SEDUCTIVE HALO

However, the gentle cynic can not help wondering how much time the owner of the seductive halo spent in earning that accompanying adjective. Perhaps a little gold dust, with just a touch of the tongs, and it might be that even the hair—; but no—. A flash of intuition: perhaps,—doubtless,—it was the nonentity, after all, and not the hair, that charmed.

But there is hair that glows like spun gold and lighter tresses resembling pale yellow corn. Artists have gone into rhapsodies over ash-blond hair, the peculiar golden gray which is almost silver; and hair of the shade known as Titian, with its lurking purple shadows, has been the theme of artists' brushes since Titian first attempted to perpetuate the color on canvas. And there is the recognized beauty of blue-black tendrils on a creamy neck. But fortunate, indeed, is the woman with naturally curly hair, which can be arranged in a twinkling and always looks well; so well that it maddens the possessor of the thin, fine, straight hair, which defies all efforts to build it into a modish coiffure.

This is the material on which the professional coiffeur must exercise his art. And through the centuries the coiffeur has done his best—and his worst—for his clients. But these have always assisted him, for ever since some dusky Nile maiden pinned a lotus flower in her hair and studied the result in a brazen mirror,—yes, and before that, perhaps,—the care and arrangement of the hair have absorbed a large proportion of woman's time. Yet she never could do without the coiffeur, for hair must be curled, padded, "assisted" with ribbons, feathers, and what not, twined with pearls and other jewels, thrust through with pins and combs of gold and precious stones.

WHAT SHALL THE COIFFURE BE?

Woman did, as it were, climb the heights of the towering head-dresses of the early days of Louis XVI, and she passed through the "powdering closets" into the peacefulness of the placid bands of hair which were affected in Victorian days. She staggered again, years later, under the burden of "transformations" and heaped ringlets; then afterwards went about with her hair painted, in effect, upon her brow. Now femininity stands again at the parting of the ways—or should one say, the parting of the hair? If the Directoire coiffure is adopted, to suit the new millinery, then it is indeed the parting of the hair; into the countless curls of Récamier for instance, or the classic coiffure of the Princess Borghese, with its dignified jeweled bands.

The new hats demand the coiffure high; that is settled; but will it be the coiffure of the Directoire, the high curls of 1830, or a new, a very new, arrangement of the hair? So far, no one fashion prevails. The high coiffure is seldom twice alike. All are pretty and spirited, and a few are coquettish. For young girls the hair is often arranged low on the neck, with an escaping curl or two; or it is tossed up in a tousle of curls on top—a few ringlets falling about the ears.

Combs and jeweled pins are used rather sparingly, and Paris jewelers are making no new hair ornaments of any kind. Inconspicuous pins and combs are employed by the Parisienne, who coaxes a delicate fringe to curl across a section of her forehead—never by any means must it go all the way across. Then with infinite cunning, she pulls a lock down in front of her ear, and tosses the long curls in a puffy heap on the top of her little head.

The young Parisienne coaxes a delicate fringe to curl above one eyebrow, pulls a voluminous lock down over each ear, and tosses the rest high up into the fashionable puff

Without visible means of support in the way of hair-ornaments does Paris prefer the coiffure, and the puffs have to be maintained by inconspicuous pins or a comb

To be in the mode, this devotee of high hats draws her back-hair up, brings the hair from each side across the back, and swirls it all into a single enormous puff

PARIS HATS, TOO WISE TO OBSCURE THEIR SHAPES, ADOPT A CHIC SCARCITY OF TRIMMING

MARIA GUY

French designers always will call a spade a garden implement; when they use the pale fur of the lowly weasel, they always refer to it as "ermine blonde." So it is "ermine blonde" that the designer has twisted into this turban, from the top of which rises a swirl of plumes of exactly the same white and light brown of the fur. A variation of this model is shown on page 47

MARCELLE DEMAY

It takes a brave woman to do it, but some Parisiennes are daring enough to appear beneath steep affairs like this of emerald felt, with explosions of black peacock feathers

DOUCET

If it had been made anywhere else, this tulle-frilled white linen blouse would have had just a straight collar and no one would have been interested; but, you see, it was made in Paris—that was the reason there is that artful little vacancy at the throat

LUCIE HAMAR

The hat is of gray tissue—the point of the thing is that veil. It is of gray voile de soie, embroidered and tasseled with steel, and its wearer enters it by thrusting her arms through the openings and holds it close by throwing the front point over her shoulder

MARIA GUY

Paris expects every woman this season to wear a beret. This designer, feeling that any one could make a velvet beret, decided to make one of satin, just to show she could. This is the result she achieved with black satin ciré, though exactly where she began and how she ended no one is permitted to know

CAMILLE ROGER

One used to feel that velvet always stood fast, but now even it has become changeable. This mere puff of a toque is of velvet changing from a violet to a chestnut hue before one's very eyes

SMART FASHIONS *for* LIMITED INCOMES

All Wools Are Divided into Two Parts, One Part Woolly and the Other Mossy; a Woman's Heart May Well Be Torn between Them

THE coming season promises to be exceptional for its soft light woolens. These may be roughly divided into two types, woolens with a silky finish and those with a moss-like finish. At the lower right is a frock of gloveskin twill, in the new red called "haricot rouge." Suède twill is one of the materials with a silky finish, and in this model it is trimmed with an imitation sealskin or beaver, both of which are comparatively inexpensive but very smart trimmings. The buttons are of the twill and the collar is of haricot rouge satin. Haricot rouge, by the way, is one of the promised leading colors of winter; it is the shade of the kidney bean, a warm red tone.

This frock and the frock at the lower left would both be excellent for autumn street wear with a fur stole. The latter is of gloveskin cloth in the new antelope shade, with the fringed apron of black satin and the collar of cloth piped with satin. At the upper left is a frock of the moss-like gloveskin gabardine in suède, a new shade grayer than putty color. The apron might be of dark blue satin or bronze green satin, for the smart greens this autumn show a hue of bronze.

At the upper right is one of the long-coated suits of which, judging from the late Paris shipments, we shall probably see many this season. In mossy gloveskin twill, prunelle in color and trimmed with black fox, this suit would be very smart. An alternative combination might be Hague blue (a dull soft blue) with opossum.

Suits of the new marengo suitings are both smart and serviceable, and excellent for use without fur. These are checked in two-tone or one-color designs on Oxford grounds. A bit of novelty is easily obtained by making the skirt of a suit for town wear in the checked material and the jacket of a solid tone to match the Oxford ground.

Gloveskin gabardine, a wool that shows a moss-like finish with the gabardine twill, is selected for this frock in suède color, a new shade grayer than putty. The black satin panel giving the bodice length, the high tight collar, and the close sleeve are safe fashion predictions

Judging from the latest Paris importations, the long-coated suit will again have many adherents. For this suit gloveskin twill in prunelle, a deep grape color which heads the list for autumn colors, could be combined with one's own black fox. And it is a wise woman that buttons her suit high

Fringes are looking up in the mode, and on this early autumn street frock fringe finishes a broad panel of satin—green with a hint of bronze—set into a one-piece frock of gloveskin cloth, a woolen of the finest quality and of moss-like finish, in antelope, a smart new shade of yellowish brown

Suède twill is one of the new silky woolens, and by all means select it in haricot rouge, which is the warm red of the kidney bean. The long panel, the close bodice, the shawl collar, and the horizontal trimming are all wise for the limited income which must be unlimitedly smart

THE COATS OF WINTER MAY BE DEPENDED UPON TO GO TO ANY LENGTHS TO SECURE MODISHNESS

THOUGH HATS ARE STILL SMALL, THEY SHOW POTENTIALITIES OF EVENTUALLY GROWING UP

What boots it be she quaint, be she not quaint enough to wear this shawl-cape of sealskin edged with loops of black "favor" ribbons, like the thin narrow ribbons used on candy boxes, and surmounted by a softly-rolling collar of raccoon? Bands of black velvet and tulle alternated in ascending the high-crowned hat and the tulle veil is edged with narrow bands of sealskin; hat from Maria Guy

From the famous house of Rodier comes a new material, "peau de marmotte," a soft silky woolen material which forms the sum and substance of the mastic (putty colored) top-coat. The generous collar and the cuffs are of opossum; from Robert. The tam-o'-shanter of light gray felt is banded twice with dark blue faille ribbon which ends, in each and every case, in a tiny bow; from Julia

MODELS IMPORTED BY GIDDING

Formerly, only beggars wore patches; now the fashionable wear fur patches on their new suits. This Jenny suit is made of haricot rouge soldiers' cloth (something very new which claims blood relationship to broadcloth), trimmed with patches of sealskin between the box plaits on its coat. Audacious cock tips and soaring umber ostrich tips and mahogany felt constitute a hat; from Suzanne Talbot

If one is pro-German, one calls it "delft" blue; if one is pro-Allies, one insists on "Belgian" blue, but it's all the same to this long-coated suit trimmed with bands of skunk. The military hat and its little sister muff are of black taffeta, both pinked to perfection on their edges, and banded with skunk; hat and muff from Maria Guy

PROOFS OF FRENCH PATIENCE

Rivals to Museum Treasures Are These Intricate Pieces of Drawn-Work Displayed by Paris Couturiers

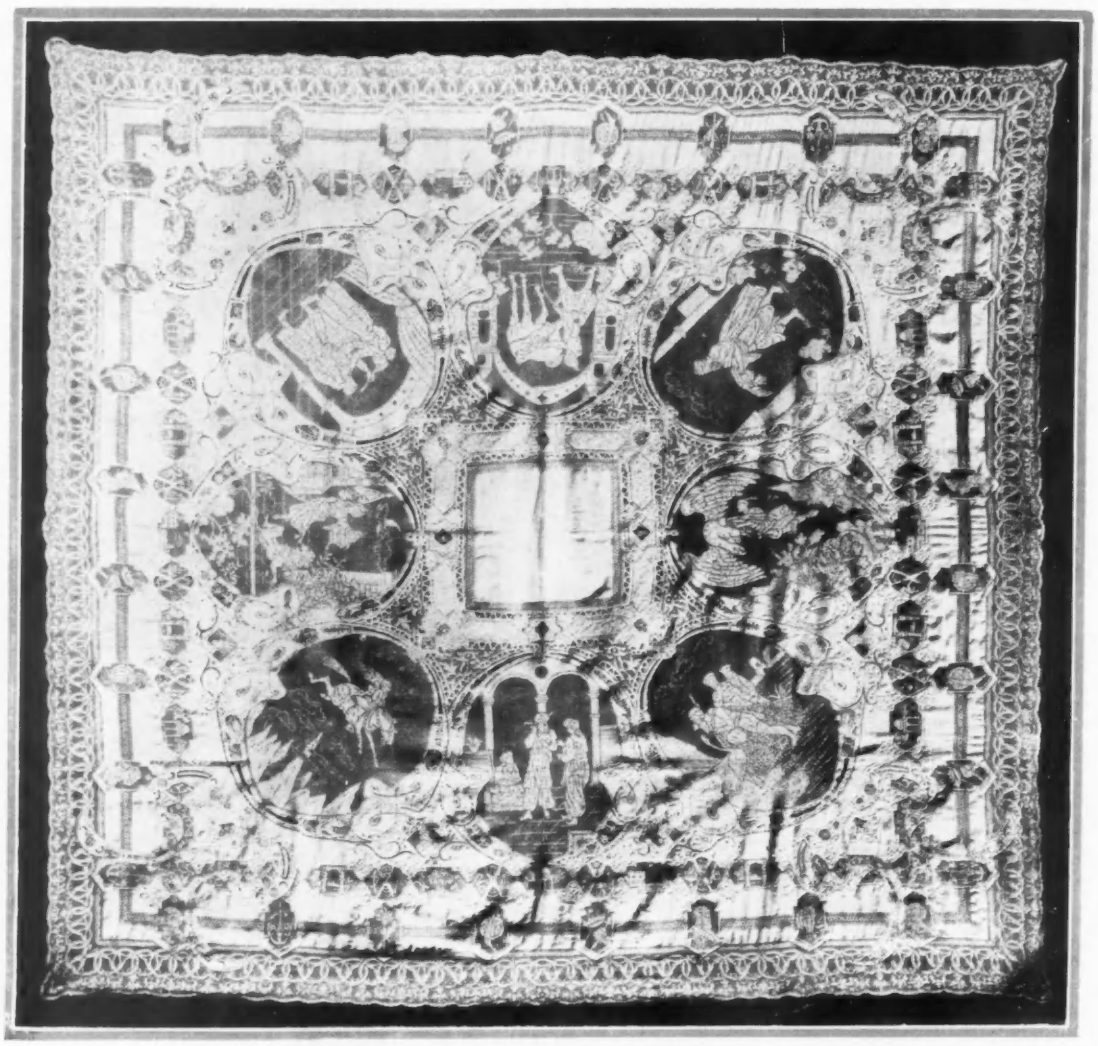
OCCASIONALLY, one might expect a period of calm to occur in the *salons de couture*, but the couturiers are far too clever to allow anything like repose, and they have always a surprise in store for their clients. Not content with dressing all feminine society from its outermost garment to its last filmy shred of lingerie, the great houses proceed, with all the assurance in the world, to dress the homes of society as well as their chatelaines. Table linen more than passing fair, all the delicate embroideries of the boudoir, and every pretty delicate bit of "house lingerie" imaginable is displayed in most tempting fashion in the salons of the smartest couturiers of Paris.

WORK OF FAIRY-LIKE FINENESS

This season the great houses are interested in drawn-work of gossamer delicacy and most surprising beauty. In one of the most exclusive salons one may see bevies of Parisiennes ecstatically regarding a collection of table-cloths, centerpieces, pillow-cases, and other pieces of house lingerie, all of this new and marvelously fine drawn-work.

The pieces this particular couturier exhibits are unique. One of the exceedingly rare pieces displayed measured five meters by two meters and a half. Five years were required to produce this masterpiece, which is a marvel of execution. The "Triomphe de Vénus" is literally a picture painted with the needle—a picture so exquisitely rendered by the drawn threads that one can only wonder at the patience of the workers and the incomparable skill of the fingers which produced it.

(*Continued on page 134*)



(Above) Few museums boast examples of drawn-work more exquisite than this one. Scenes from the "Thousand and One Nights" are done on linon in marvelously fine drawn-work, and even the lacy border is of drawn-work. The piece is two and a half meters square

(Below) The "Charmeuse de Pigeons" is a rural scene done in embroidery and exquisitely fine drawn-work on a linon pillow cover. The lace which edges it is also of drawn-work

(Above) The "Triumph of Venus" is depicted all in drawn-work on a linon centerpiece. The effect of shadows is obtained by superimposing certain threads. The work is so extremely fine that lenses must be used in drawing the threads, and so trying that each worker must be replaced by another at the end of an hour's time. A single mistake, no matter how slight, is fatal to the design

(Below) This pillow cover is of sheer linon, though but a tiny bit of the original linon shows. The center is a mesh of drawn threads with an embroidered design, then there is a border of embroidery inset with Venetian lace, and the outer edge is also of Venetian lace

TRACKING THE ACCESSORY TO ITS LAIR

Paris Once Was Filled with Charming Absurdities of Fashion; since the War, They Hide Their Frivolous Heads and Must Be Coaxed into the Open

An exceedingly becoming way to treat one's face is to set it between a turban and a collar of shirred chestnut colored velvet. The collar is padded to roundness with swan's-down, and chestnut colored velvet ribbons fall straight from the front

Paris plunges elbow deep into muffs like this of chestnut velvet, banded with close-clipped rabbit fur (it's a disastrous season for rabbits) and hung with tassels

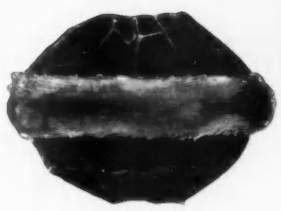
Prosaic people motor with their veils over their faces; Parisiennes motor with their faces over their veils. This chestnut velvet motor bonnet has a shirring of chestnut chiffon and then a kolinsky-edged sweep of chiffon which ties with brown ribbon

A BIRD of unknown antecedents, something like the cassowary but smaller—this is the picture which arises in my mind when I hear the word "accessory." The cassowary is a bird. If the accessory is not a bird it should be.

"Send us," cabled Vogue, "an article on accessories."

The species is growing rare. Time was when the accessory preened its wings, so to speak, on every street corner behind the vitrines of every shop, and flourished like a green bay tree in every nook and corner of Paris. But after Liége and Namur, the knitted sock suddenly replaced the accessory, which, during the ensuing months, became almost extinct. Now one must search for the accessory, which at present is not prolific and seldom reproduces its kind. No longer may one find specimens at each angle of the road. The accessory is in hiding; it has grown shy, and we must track it to its lair. It must be taken in nets, brought down "on the wing," baited, and tempted with gold into the open; coaxed, cajoled, and bribed out of its hiding place; pursued swiftly if successfully. And one must be quick of eye, for the accessory has grown wary and changes its guise so often that one might easily fail to recognize it.

Odette is responsible for these complications of taupe fur and gray-violet taffeta, which call themselves hat and scarf. They are both embroidered with baskets of gay fruit set on ovals of pale blue silk



It has the impertinence to declare itself a muff, this absurdity of chestnut velvet which Odette circled with squirrel, dyed the deep brown of kolinsky

When Odette had finished the hat and scarf at the left, they had to have added to them this bag of taupe fur and taffeta, shell-topped and embroidered

Some great French mind thought of an ermine skating cap with a peak of beige and white checked velvet and a swirl of brown velvet ribbon—that's why the Parisienne considers skating the greatest outdoor sport

SALLYING FORTH ON THE TRAIL

It was therefore with trepidation that I grasped my trusty umbrella—for no one stirs about in Paris now without one—and sallied forth on the trail of the accessory; and my quest was not without adventure. I walked to and fro in the city and wandered up and down in it. I escaped the pitfalls of the rue de la Paix and was threading the perilous marshes to the westward, when I came suddenly upon a whole covey of accessories hidden away in a cavern at the end of a winding upward path. Bags, in the vernacular, and such bags! They were of velvet and beads, or of velvet, embroidery, and fur, or of silk and feathers. Odd in shape and color were these bags, and ornamented with beads of unusual color—mauve, brown, French blue, gold, and cut steel. The beads were sewed on in stripes, and the bands of rich but sober color showed up well on the foundations of dark velvet. These are shown on page 45.

Not only were these bags to be found in this cavern but caps as well, boudoir caps of gold lace and flowers. There was lingerie of new and startling design, as well as pajamas and room gowns of remarkable beauty. Doubtless some members of this brood remain uncaptured, but guards have been posted at the entrance to the cavern and if new specimens appear they will immediately be taken for Vogue.

Still farther westward I prowled in search of accessories, over the barren quicksands of the boulevards and into the hunting grounds back of the Opera. And it was there that I unearthed a new variety of small bright objects coursing in pairs—mules, these, of satin in gay colors and unfamiliar pattern, daintily fashioned and fit for the fairy foot of Cinderella, and sandals fastened with thongs of wampum.

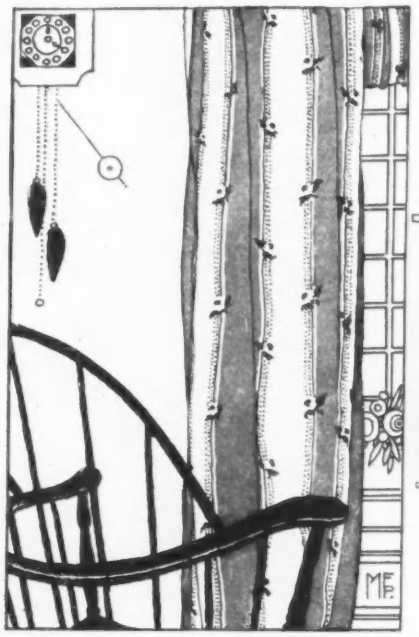
GOOD HUNTING

Small and easily captured were these mules, and I was congratulating myself on the "bag" when I glimpsed and hastily brought down a muff of the puffed and cuffed variety, new and smart, and a beribboned object which turned out to be a skating cap with a plaid peak and a furry top. It was a most fetching sports cap and it will be pounced upon, doubtless, by feminine skaters. (Continued on page 118)

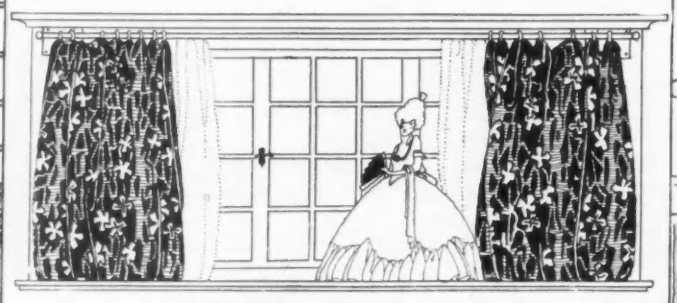
This drove of mules is led by a trifle of violet velvet, lined with yellow satin; second in command is an affair of green satin; then comes a knotted rose satin arrangement; and then a detail of gray satin, banded with pearls—to think that Paris should be brought to such extremities as these!

PRINTS ON THE PATH OF DECORATION

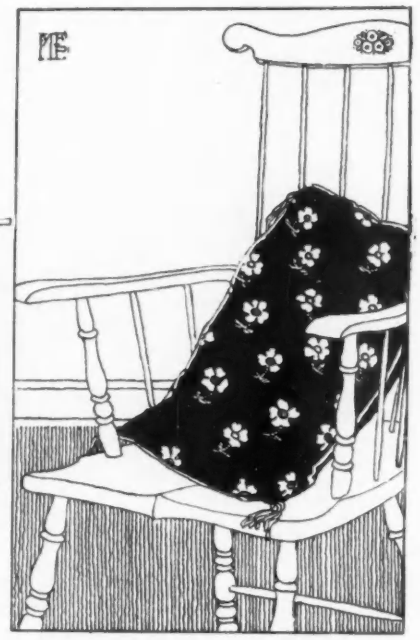
Once upon a Time, Printed Materials Were Banished to the Country; Now They Have Taken the Town House with Flying Colors



A restful room is devoutly to be wished, and aids to its achievement are curtains of linen, striped cream and gray-green with gay pink roses; 36 inches wide, 55 cents a yard



One must proceed carefully when one uses a cotton print, the ground of which is black boldly splashed with jade green and dotted with orange flowers, but the results more than justify the extra care; 36 inches wide, 45 cents a yard



If one wishes to make a sitting-room a delightful let's-stay-a-long-time sort of place, one should use in it pink-flowered black cotton print; 36 inches wide, 40 cents a yard

ONE of the most notable of recent developments in interior decoration is the increased use of printed materials. Not so very long ago, cretonnes and printed linens were regarded as materials to be used almost exclusively in the decoration of summer homes. Now they are not only widely used for curtains and upholstering in bedrooms and boudoirs, but they are making their appearance below stairs in the dining-room and the informal living-room of the town house.

The vogue for printed materials is due, in part, to the present wide use of simple furniture, with which the quaint patterns of the linens and cretonnes are particularly appropriate. The marked preference for color in draperies is also in a considerable measure responsible for the increased use of these gay printed stuffs, for in them one finds most charming combinations of colors, as well as a wide variety of designs.

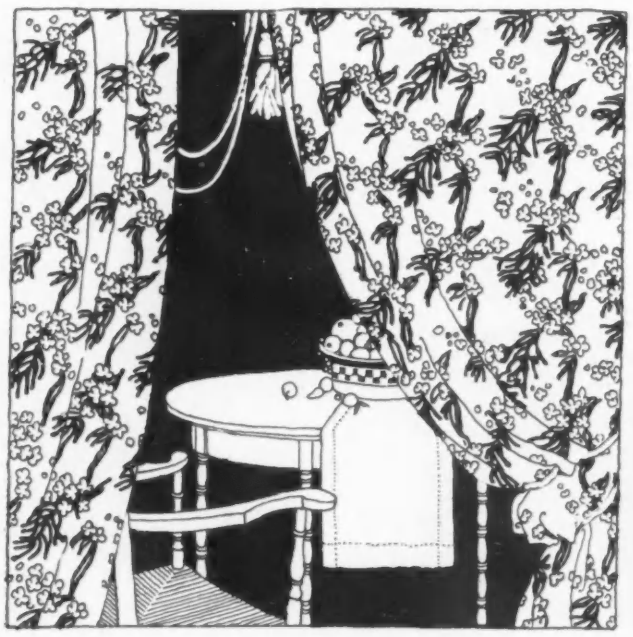
The effect which has been produced with the linen sketched at the upper right on the next page could not be accomplished half so well with any other material. The background of this linen is white, and the unusually decorative design of boys, dogs, and fish, interspersed with carelessly traced scrolls, is done in black. The material has the inestimable advantage of being cool to look at.

The silver-striped French taffeta covering this "chaise longue" may be had in rose, blue, gold, or green, according to the room in which it will live; 50 inches wide, $12 a yard

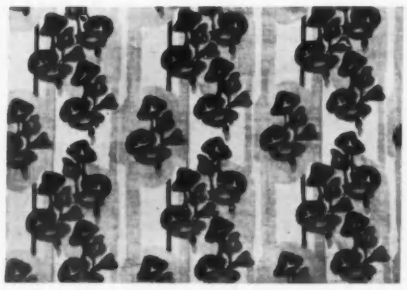
A FOREIGN LINEN

The imported printed linen sketched in the middle of the next page has an écru background striped with gold. The flowers are green, blue, and black. A drapery made of another imported printed linen is sketched at the upper left on this page. It is broadly striped with cream and grayish green, the tiny dots are black, and bits of color are introduced by the little pink flowers and their gay green leaves.

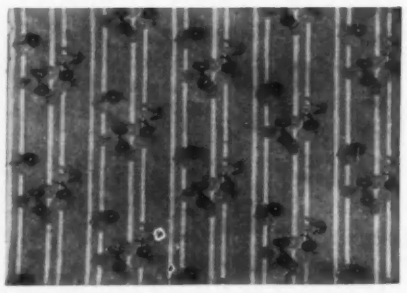
The remainder of the printed materials sketched on these two pages give evidence of a new departure in decorative art in that they are entirely American in every respect of design and execution.



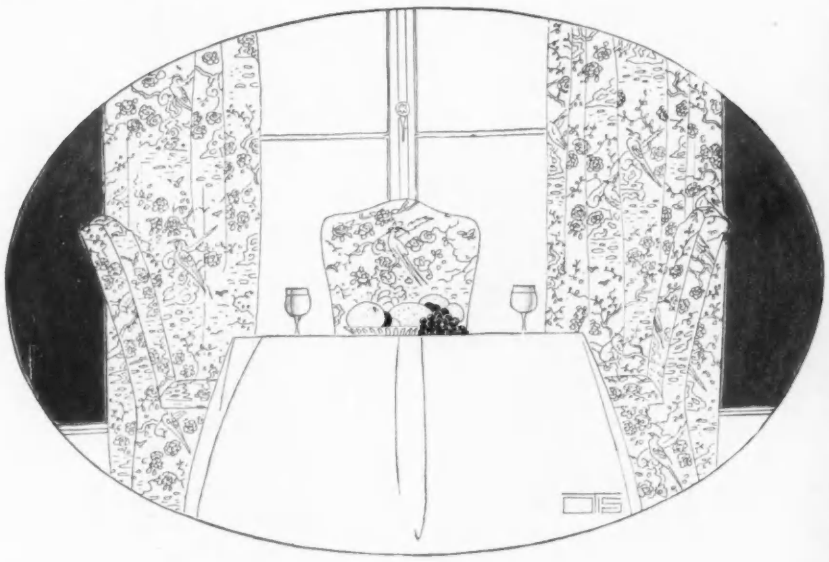
A tribute to the originality of its American designer is this chintz, on the white ground of which are printed bright colored flowers and black leaves. The design makes it particularly well adapted for use in a breakfast-room; 36 inches wide, 48 cents a yard



Strictly American, though influenced by modern French design, is this gray-white chintz, with splashes of green and black and rose flowers; 36 inches wide, 38 cents a yard



This print is a variation of the Roman stripe theme. Black, tan, brown, and buff stripes are the background for blue, tan, and black apples; 36 inches wide, 45 cents a yard



The colors of these materials, besides being very lovely, are guaranteed fast, which is a consummation devoutly to be wished in this season of doubtful dyes. The materials represent the initial effort of one of the largest of the manufacturing houses in the country to produce really creditable domestic decorative fabrics, and the firm intends next season to work out the same plan far more fully.

The softness of its colors and the painstaking perfection of the details of its design are the charm of this cream colored cretonne with varicolored birds and flowers. It proudly declares itself to be American to the last thread; 36 inches wide, 28 cents a yard

HANDLING A PRINT WITH CARE

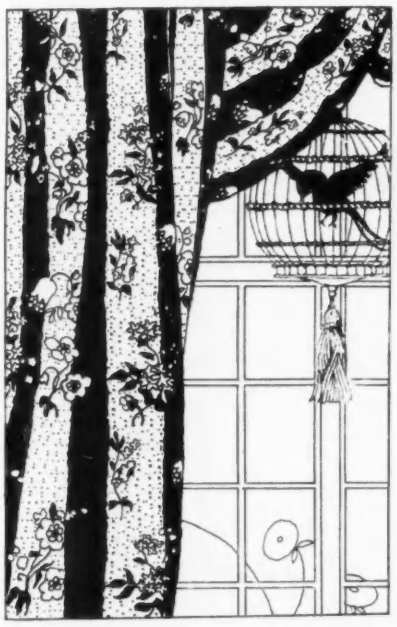
So pronounced is the character of the cotton print shown in the middle above on the opposite page, that discretion is a necessary factor in its use, but it is charming enough to be recompense for any extra thought it may require. It has a black ground, splashed with jade green and dotted with tan and orange flowers.

A cushion covered with one of the quaint patterns so necessary when reupholstering furniture of the early American type or finding a drapery to suit it, is shown at the upper right of the opposite page; it is made by the house referred to above.

The gay chintz sketched at the lower left of the same page is an excellent example of the original work which has been done by the American designers. On its white ground are printed black leaves and odd little flowers in old-blue, tan, brown, red, and leaf green; it would be particularly good used as draperies for a breakfast-room or boudoir.

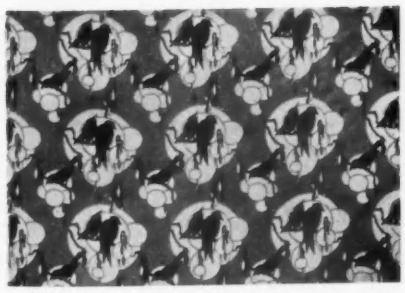
Obviously under the influence of modern French design yet like no French printed material which has made its appearance thus far is the chintz sketched in the lower middle on the preceding page. The background is gray-white with splotches and irregular lines of jade green, against which are silhouetted black and old-rose flowers with dull yellow centers.

(*Continued on page 118*)

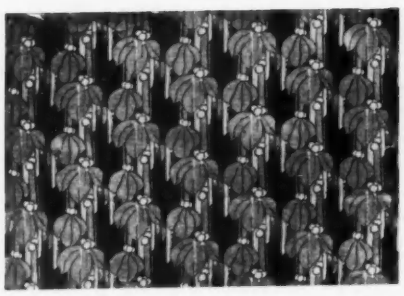


Not an American citizen, but an import from over the sea is this linen printed with broad gold stripes and gay green, blue, and black flowers, species unknown, on an écru background; 31 inches wide, $1.95 a yard

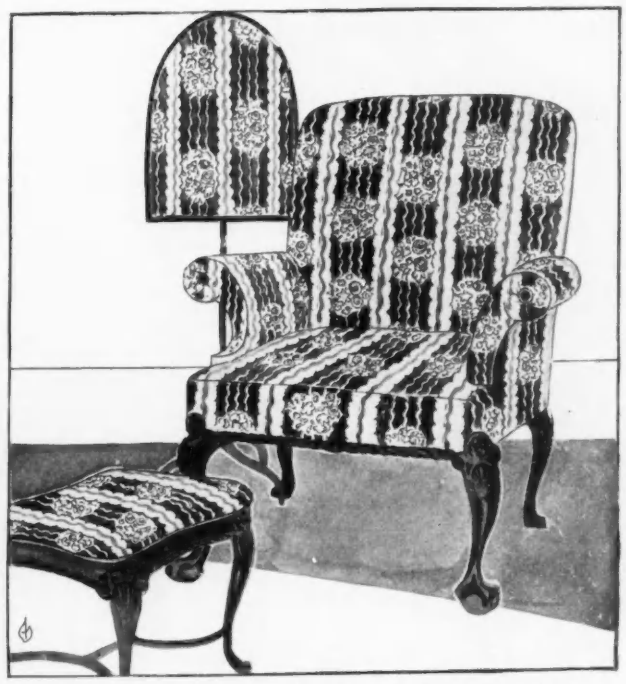
Pleasantly cool to look at is this white linen printed in black with a decoratively intricate design of running small boys, equally active small dogs, and more phlegmatic fish, all entangled in a maze of scrolls; 32 inches wide, $1.25 a yard



Particularly appropriate for a child's room is this midnight blue print, with blue-outlined white circles and darker blue birds; 34 inches wide, 45 cents a yard



Black plays a leading rôle in the new chintzes. It appears in this one as a background for strange dull colored leaves and flowers; 36 inches wide, 40 cents a yard



It is an entirely new departure in fabrics for decoration, for its design is not printed, but woven, its surface is pleasantly silky, and it is reversible. This example is striped gray, black, and cream with dull flowers; 50 inches wide, $6.50 a yard

This coat spreads itself exactly as did the coats of last season, but the lines of the collar mark it as new; $59.50. The hat may be had in various colors; $9.50

Straight lines and glints of embroidery in dull gold and red make this dress of navy blue poplin unusual; $39.50. The hat of black velvet and ribbon is $11.50

All the distinction of simplicity graces this navy blue serge dress of slender youthful lines; $35. The soft-crowned hat of black velvet and ribbon is $13.50

A serge dress need not look like the usual thing; it can have satin cords and gray worsted embroidery to distinguish it; $29.50. Black velvet hat; $16.50

SEEN *in the* SHOPS

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

The points of this hat seem to be many and well-emphasized, but the chief one is, that it makes no difference what color the velvet (and it may be had in a number of different colors) so long as the wings match it; $15

IMMEDIATELY upon her return to town, or even before that event, if she lingers at the seashore or in the mountains, a woman feels the need of a smart frock or two made of the always fashionable navy blue serge or of one of the more durable silks. This season a host of good-looking models are offered her for selection. From Paris have come a number of chic one-piece dresses, and the American makers have shown much ingenuity in copying and adapting them. In addition, a number of most attractive frocks have been brought out which, though American in design, follow the general lines laid down by the French couturiers.

SERGE DRESSES AND VELVET HATS

A smart navy blue serge dress which, while it is not a copy of any French model, follows very closely in outline the most recent Paris styles, is illustrated second from the right, above. It has all the distinction of simplicity. The narrow panel extends from neck to hem in the front and is emphasized by trimmings of blue beads and by a continuous row of serge covered ball buttons. Collars and cuffs of white organdy give it a dainty touch.

The velvet hat which is pictured with this dress is distinctly an autumn type with a soft crown and a conservative mushroom brim. A band of grosgrain ribbon is drawn around the crown and knotted at the front. The hat may be had in various colors.

The dress at the extreme right of this page is also made of navy blue serge. It is trimmed in rather an unusual way with vertical cords covered with navy blue satin, while satin sleeves and satin covered buttons repeat the note of the cording. The bottom of the dress is finished with embroidery in gray worsted and a fringe of the same material. Fringe, by the way, is being revived quite extensively for autumn. The black velvet hat, on the lines of the French beret so popular now, with a soft tam-o'shanter crown, bound with black taffeta cord, and a smart feather ornament, very attractively finish the costume.

THE CHIC OF STRAIGHT LINES

A one-piece dress distinguished by its excellent workmanship is illustrated second from the left, above. The material is navy blue poplin, brightened with a bit of embroidery in dull gold and dull red beads at the pockets and along the

Even coiffures demand their rights, hence the black velvet brim of this hat was turned up abruptly on the left side to display the marcel waves underneath. The hat proper is made of black grosgrain silk; $12.75

Purple is one of the favorite colors of autumn; this hat took the hint; $15.75. The deep cape-like collar and cuffs are of organdy with frills made of the same material; $2.95

The renaissance of the white blouse in place of the tinted, is welcome when the blouse is of dainty batiste and fluffy Valenciennes excellently imitating the real lace; $6.75

This hat doubled its attractiveness by being made of two kinds of velvet; narrow black and gold ribbon ties around the crown; $13.50. The filet collar and cuffs are $12

sides. Two dull gold cubical buttons mark the front of the stitched belt of poplin, the fringed ends of which are knotted at the back. The vest, collar, and cuffs are of deep cream colored Georgette crêpe. With this dress is worn a large hat of black velvet with a drooping brim and a band and plaited rosette of grosgrain ribbon. The latter is placed a little at one side of the front.

COATS OF THE NEW AUTUMN

Voluminous models, similar to those which were popular last season, will again be the dominating fashion in coats. But interesting details such as the collar on the coat illustrated at the left on page 86, mark the model as belonging distinctly to this season. The material of the coat is fine English velours cloth, tête de nègre in color. The bands at the cuffs and about the edge of the collar are of moleskin, a fur which harmonizes beautifully with the soft tone of the velours. The coat has a loose back, but it is belted across the front. The line of the collar, which comes well around the shoulders, is very graceful. The small hat worn with the coat is of black velvet with black grosgrain ribbon band and bow, but it may be had in colors.

The shapes of the autumn hats vary greatly; in fact, the variety is so great that it is very difficult to select any dominating types. The same does not apply, however, to the material of which the hats are made. For hats of the more formal type, velvet is by far the most popular, though many of the early sports hats and less formal types of millinery are fashioned of close fine felt, which has none of the characteristics of shaggy velours.

A smart velvet hat which may be had in a number of different colors is illustrated at the lower left of page 86, and the sharply pointed wings are in every instance of the same shade as the hat.

A hat of black grosgrain silk with velvet facing is shown at the lower right on page 86. It is turned up abruptly at the left side to display the coiffure and the brim appears to be fastened to the crown by a rosette of black grosgrain with a gold picot edge. There is also a band of the grosgrain silk about the crown.

ONE OF THE FAVORED COLORS

Rows and rows of purple picot-edged ribbon (and purple, by the way, is one of the autumn's smartest colors), is used to fashion the gracefully irregular hat shown at the left above. It is faced with purple velvet and trimmed with an odd tasseled ornament of white kid. The hat may also be ordered in other colors.

The deep collar illustrated in the same sketch is of a type which has been found so becoming during the summer that autumn finds it still occupying a prominent position. It is of organdy with a frilled edge of the same material and frilled cuffs to match. If a big collar is not becoming the filet collar with cuffs to match illustrated at the right, above, is more likely to appeal.

The hat shown in the same sketch, differs from hats in general in that it is made of two types of velvet. The sections are fashioned alternately of the ordinary black velvet and of black panne velvet. Very narrow black and gold ribbon is drawn around the crown.

Now that the blouse of tinted linen or batiste has ceased to be a novelty, many women show a marked preference for the white blouse. Never has there been a season when the blouse so improved the entire costume, particularly if that costume is a tailored suit. Collars have assumed all kinds of becoming and decorative forms and frills, and jabots give a crisp fresh touch at the front. A full soft jabot, such as that attached to the waist illustrated in the middle of page, above, mitigates the severity of the plainest tailored suit. The waist is made of white French batiste, and the deep lace with which it is trimmed is a very careful reproduction of a real Valenciennes lace pattern. The lace is not quite white and its very delicate grayish cream tone adds to its effectiveness. The deep collar and the crochet buttons are further evidence of careful designing.

THE RECONSTRUCTED CITY

By ROGER BOUTET de MONVEL

IN the north of France were situated some of the finest castles of the country. Here rose medieval castles with Gothic towers and donjon-keeps pierced by loopholes, and here were the castles of the Renaissance with sculptured ornaments and lace-work in stone. Red brick walls represented the time of Louis XIII, and the Louis XIV period was marked by huge façades, marvelous staircases, and the gardens laid out by Lenôtre. There were also small country-seats, humbler dwellings these, but still dignified by that indefinable nobility which clings to everything from the reign of the last of the Bourbons. Greek porticoes and pediments brought memories of the Empress Josephine, while respectable provincial houses suggested the reign of good King Louis-Phillippe. Generations of Frenchmen had grown up in all of these castles, and each generation had left some trace. From father to son had passed the works of art, the family portraits, the heirlooms of furniture. That tapestry-upholstered armchair brought to mind the ancestress whose picture hung above the fireplace, and no one could sit before this card-table without thinking of the periwigged gentlemen and the ladies with thickly rouged cheeks who were here accustomed to play their little after-supper games of *trictrac* or *pharaon*. All of the intimate past lived again in these dwellings.

This interior is the dining-room from one of the model peasant cottages set up in the "Reconstructed City"

It is small wonder therefore that our thoughts must turn to the castles of the north, for many of them have been destroyed and they can never be replaced. The architects of to-day will never succeed in imitating them, and even should they try, they would find it impossible to people the new edifices with the memories of the past or to stamp them with the charm and the delicate tints of the past. The ruined and the burned castles will never rise again; they have disappeared forever. With them has gone some of French history and that not the least glorious part of the patrimony of France.

(*Continued on page 136*)

The YOUNGER GENERATION

Skipping the rope in the Bois entails—well, at the very least, extremely French lingerie, jaunty knickers of emerald jersey bounded on the south by gray fur and surrounded on three sides by a removable skirt

(Right) She came pell-mell down the walk, with her big hoop just a sixteenth of a second ahead, then paused and posed just long enough to display a frock of white piqué to best advantage

One's constitutional may be a matter of great moment, particularly if it be taken in the Bois at the socially correct hour in a socially correct manner and a frock and hat of brown and white silk

A little white rabbit gave his life (and his fur) for her—but not to keep her warm; for beneath the black velvet beret and below the dull blue ratine coat there is that glimpse of nature which proves the whole world kin

If she be just too good to live, her muslin frock may round out its brief life by enclosing her in a fairy ring of pink linen moons with pink ribbons fluttering down from the region where wings are supposed to be sprouting

One could suspect this frock of a hoop, one could suspect, without being told, that it was taffeta; but if told it was mauve changeable taffeta, not the most imaginative would suspect the truth—that it was seen on this child in the Bois

This, too, was seen in the Bois, though the wearer wore—at times—a hat. Of course the fact that the frock was made of pale rose taffeta and perishable and pale rose tulle ruffles made no difference, except to the frock

To harmonize with the iridescent green and gold bowl of wild flowers, the white china used for "déjeuner à la fourchette" has a narrow green and gold border. A European touch is given by the convenient decanters for the light red or white wines and besides the goblets for these and water, glasses are added for champagne. It is to be noted that bread and butter plates are used here, though they are not used in a dinner service; china and glassware from Haviland

FOR THE DÉJEUNER À LA FOURCHETTE

The Modern Hostess Prepares for Motor Invasions by a Well-Stocked Larder and a Supply of Cooling Drinks

THE hostess who lives within motoring distance of town must be prepared, these early autumn days, to arrange elastic late breakfasts or early luncheons, for the gay carloads of friends who drop in for a bite on their way up the country, particularly on a Sunday morning, are many, and they are hungry as they are many.

Fashion has to-day, like Moses, set down some laws that have as a motive the preservation of both the inner man and the outer; one goes off for a swim or for a round of the links supported only by a cup of coffee and a roll, or tea and toast, and the woman with beautiful lines is satisfied with a glass of buttermilk and a bran biscuit. Therefore the hosts as well as their guests are more than ready for the déjeuner. Notwithstanding this, however, and quite regardless of the prevalence of the modern healthy appetite, the clever hostess must preserve that precarious balance between serving sufficient food and not an overabundance. The French and their close cousins, the Swiss, have reduced this meal to a poem.

A SWISS BREAKFAST

A Swiss breakfast should properly be served out-of-doors in an arbor covered with crimson rambler roses, with a vista of lake and snow-capped peaks in the distance. Properly too, the fish should have been caught by some friendly early riser who, an hour or so later, sought the new-laid eggs. But in America, crimson ramblers and trout do not grow side by side, so one must needs make up his mind to forego the rose-clad arbor, or, having them, to be content with trout caught and sold by the fishmonger.

A charming color scheme for a luncheon table—black mahogany laid with black plates and crystal, with black lily pan and vases for decorative accent; the small goblet is for light wine; vases from Ovington

A luncheon table is prettily set with glasses of English crystal; and plates of chinese Chippendale design, of which the ground is black patterned with birds in color; china and glass from Gilman Collamore

The following is a typical menu for a Swiss breakfast which the American hostess will find is easily adapted to her needs in serving her friends:

Field Strawberries and Cream
Honey Toast Hot Rolls and Sweet Butter
Eggs à la Gruyère
Broiled Trout, Geneva Sauce
Brioches Gimblettes
Coffee

Field strawberries or *fraisier de bois*, those wonderfully sweet little wood strawberries, are available at times in most parts of the country, but if they are not, raspberries or a well-chilled melon may always be substituted in their place—for strawberries are elusive things, after all. The thin slices of toast are buttered, spread with strained honey, and put in a hot oven. Previously sprinkled with sugar and cinnamon, they become "cinnamon toast." The trout are dipped in a mixture of olive oil, lemon, and onion juice, and broiled in the usual fashion, and served with a sauce made from one half pint of consommé, a tablespoonful of claret, a tablespoonful of minced parsley, and a teaspoonful of anchovy sauce. The mixture is heated, strained, and poured over the fish.

The eggs à la Gruyère are done thus: one quarter pound of grated Gruyère (Swiss) cheese is melted with a teaspoonful of butter, one cup of chicken broth, some chopped onion and parsley, a dash of salt, and a mere soupçon of nutmeg. When well blended, four well-beaten eggs are added and the whole is cooked until thick, and served on tiny squares of buttered toast.

(*Continued on page 116*)

VOGUE PATTERN SERVICE

Coats of Varying Lengths Establish a Standard for the Winter Silhouette; They Choose the Via Media Between Too Much and Too Little Flare, and They Recognize Belts as Factors in the Mode

Coat No. 233511; skirt No. 233512

Coat No. 233203; skirt No. 233204

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

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Vogue patterns may be purchased at the Vogue Pattern Sales Rooms:

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BOSTON: 140 Tremont Street
PHILADELPHIA: Empire Building (Room 304), 13th and Walnut Streets
CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
SAN FRANCISCO: Ye Gift and Favour Shop, 162 Post Street
BALTIMORE: The Flower House Studio, Charles and Hamilton Streets
MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

A complete description of these and the following patterns will be found on pages 98 to 102

Coat No. 232660; skirt No. 232661

Coat No. 233188; skirt No. 233189

Coat No. 233507; skirt No. 233508

Coat No. 233509; skirt No. 233510

Coat No. 233487

Coat No. 233505; skirt No. 233506

Coat No. 233420

Frock No. 233245

Frock No. 233499

Waist No. 233247; skirt No. 233248

Frock No. 233321

Frock No. 233376

Coat No. 233310; skirt No. 233311

THE MORE SIMPLE THE FROCK THE MORE SIMPLE THE MAKING AND THE MORE DISTINCTIVE THE EFFECT

Prices and full descriptions of the patterns on this page will be found on pages 98, 100, and 102

THE INTERESTED OBSERVER FINDS IN THE SKIRTS OF BOTH SUITS AND GOWNS A MODERATION OF FLARE

Waist No. 233213; skirt No. 233214

Waist No. 233316; skirt No. 233317

Waist No. 233493; skirt No. 233494

Coat No. 233153; skirt No. 233154

Waist No. 233503; skirt No. 233504

GIVEN: A PERFECT PATTERN—TO PROVE: THAT THE END OF THAT PATTERN IS A PERFECT FROCK

SPEAKING OF AUTUMN MATERIALS, SERGE AND JERSEY VIE WITH EACH OTHER FOR PLACE OF HONOR

Waist No. 233495; skirt No. 233496

Waist No. 233501; skirt No. 233502

Waist No. 232776; skirt No. 232777

Prices and full description of the patterns on this page are given on pages 98, 100, and 102

Waist No. 233270; skirt No. 233271

Waist No. 233513; skirt No. 233514

Waist No. 233070; skirt No. 233071

Waist No. 233260; skirt No. 233261

Waist No. 233173; skirt No. 233174

Waist No. 233258; skirt No. 233259

Waist No. 233328; skirt No. 233329

FRINGES AND TASSELS, SCALLOPS AND LACE

GIVE FINE POINTS TO THE NEW LINGERIE

Negligée No. 233285

Nightgown No. 233426

Negligée No. 233424

Combination No. 233066

Negligée No. 233488

Negligée No. 233149

Combination No. 233148

Prices and full descriptions of the patterns on this page will be found on pages 98, 100, and 102

Combination No. 233439

Combination No. 232810

Combination No. 232800

Combination No. 233151

Combination No. 232010

Combination No. 233272

THE NEW BLOUSE BEARS WELL ITS BURDEN OF SUPPORTING THE SMARTNESS OF THE AUTUMN SUIT

Prices and full descriptions of the patterns on this page will be found on pages 98, 100, and 102

Waist No. 232768

Waist No. 233290

Waist No. 233492

Waist No. 232880

Waist No. 233370

Waist No. 232483

Waist No. 233489

Waist No. 233142

Waist No. 233235

Waist No. 233490

Waist No. 233491

Tecla Pearls

like Oriental Pearls are a Work of Nature

But Tecla Pearls are made in a Paris laboratory by alchemists, whereas the Oriental Pearl occurs in the oyster?

That is true; but are not both man and oyster the work of Nature? And is a Pearl any less of a Pearl whether Nature uses a man or an oyster as the instrument of production?

Tecla Pearls themselves furnish a negative answer.

To see them alongside Oriental Pearls is to see—*only Orientals.*

Assemble them both on one string, and only an expert in gems can unravel their identities.

In coloring, temper, iridescence, opacity, and Orient, they more than resemble, *they repeat!*

Each is the *alter ego* of the other—the counterpart—the image and likeness—the salt and soul of similarity.

That is why, today, they share honors equally with the Oriental Pearl, and are worn, both here and abroad, by women of social standing and social scruples.

They concede to the real Oriental the sole distinction of being prohibitive in cost without any visible excuse.

Tecla Pearl Necklaces
in graduated or uniform strands
with diamond clasp
$75 to $350

T É C L A

398 : FIFTH AVENUE : NEW YORK
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Waist No. 233239; skirt No. 233240

Waist No. 233304; skirt No. 233305

Waist No. 233225; skirt No. 233226

Frock No. 232973

Waist No. 233314; skirt No. 233315

Waist No. 233190; skirt No. 233191

Waist No. 233323; skirt No. 233324

Waist No. 233407; skirt No. 233498

Waist No. 233124; skirt No. 233125

Waist No. 233366; skirt No. 233367

Frock No. 233156

Waist No. 233382; skirt No. 233383

Waist No. 232693; skirt No. 232694

Prices and full descriptions of the patterns on this page will be found on pages 98, 100, and 102

BEGINNING WITH SHOPPING

AND ENDING WITH TEA, FROCKS

COVER DAYLIGHT NEEDS

the soup of the epicure

Dining well- and economically

They dine best who dine wisely. This implies the *best* food, the most nutritious food, the food which in the last analysis *costs the least.*

The superior and exclusive quality of Franco-American Soups yields not only that higher enjoyment so prized by a cultivated taste, but also the largest return for the expenditure, measured in terms of sound health and bodily vigor.

For example, our Mock Turtle Soup. The spotless white heads of young calves and finest selected beef from the fore quarter yield the meat stock, blended with a rich, thick vegetable purée of juicy tomatoes, red-hearted Chantenay carrots, tender little onions, crisp chopped celery, and parsley—all specially grown for this use. Marjoram, savory, sweet basil, dry thyme, bay-leaves, nutmeg, and sherry are "touched in" with an artist's fine hand.

Succulent cubes of calf's head meat top this dish to grace the table of an epicure—and your menu this evening, if you will but telephone your grocer!

Twenty cents the can

Merely heat before serving *At the better stores*

Franco-American Soups

Selections:

Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Clam Broth
Consommé	Chicken
Bouillon	Beef
Julienne	Pea
Mutton Broth	Mulligatawny
Clear Vegetable	Green Turtle thick (45c)
Vegetable, thick	Clear Green Turtle (60c)

Makers of Franco-American Broths for Invalids and Children
Beef—Chicken—Mutton—Clam—15c the can

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Hats Gowns
Wraps Frocks

and all that contributes to feminine loveliness

Ready Now!

PRICES prove a delightful surprise to those who are accustomed to consider costliness a necessary accompaniment of style.

Hats from $15 *Gowns from* $65 *Coats & Wraps from* $55

Frances Glyne INC.
Importers of
HATS, GOWNS, WRAPS
Fifth Avenue, corner of 50th Street
Opposite the Cathedral

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 90 to 96 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 90

COAT NO. 233511; SKIRT NO. 233512.—For coat in medium size: 3⅛ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 233203; SKIRT NO. 233204.—For coat in medium size: 5⅛ yards of 42-inch material; 5 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅝ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 232660; SKIRT NO. 232661.—For coat in medium size: 4 yards of 44-inch material; 13 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 2¾ yards of 44-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 233188; SKIRT NO. 233189.—For coat in medium size: 5⅛ yards of 42-inch material; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3¼ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 233507; SKIRT NO. 233508.—For coat in medium size: 3 yards of 54-inch material; ¼ of a yard 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅝ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 233509; SKIRT NO. 233510.—For coat in medium size: 5 yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 233487.—For coat in medium size: 5⅝ yards of 54-inch material; 2 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 233505; SKIRT NO. 233506.—For coat in medium size: 2 yards of 40-inch material; ½ yard of 36-inch material for collar, cuffs, and belt trimming; ½ yard of 40-inch material for undersleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅛ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 233420.—For coat in medium size: 7½ yards of 40-inch material; 6⅝ yards of 40-inch material for lining; 1½ yards of 40-inch material for facings. Sizes, 34 to 40 inches bust measure. Price, $1.

PATTERNS ON PAGE 91

FROCK NO. 233245.—For frock in medium size: 6 yards of 40-inch material; ⅞ of a yard of 36-inch material for waist lining; ¼ of a yard of 40-inch material for vest; 1⅛ yards of 4-inch ribbon for belt. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. 233499.—For frock in medium size: 5⅝ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining. Price, $1.

WAIST NO. 233247; SKIRT NO. 233248.—For waist in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 36-inch material for collar; 1 yard of 11-inch ribbon or brocaded material for vest; 1¾ yards of frilling for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3¼ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 233321.—For frock in medium size: 6⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. 233376.—For frock in medium size: 5¾ yards of 40-inch material; 1⅞ yards of 40-inch material for belt and trimming band on skirt; ½ yard of 40-inch material for collar and cuff facing. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. 233310; SKIRT NO. 233311.—For coat in medium size: 3 yards of 40-inch material; ¼ yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41-inches hip measure. Price, 50 cents.

WAIST NO. 233213; SKIRT NO. 233214.—For waist in medium size: 2⅛ yards of 40-inch material; ¾ of a yard of 36-inch material for collar, cuffs, and belt; 5 yards of ½-inch braid; 5 yards of fringe or ½ yard of material for quilling; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5⅛ yards of 40-inch material; 8 yards of ½-inch braid; 6½ yards of fringe or 1 yard of material for quilling; ½ yard of contrasting material for pockets. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233316; SKIRT NO. 233317.—For waist in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4⅛ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233493; SKIRT NO. 233494.—For waist and tunic in medium size: 3⅝ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for waist lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. 233153; SKIRT NO. 233154.—For coat in medium size: 4¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233503; SKIRT NO. 233504.—For waist in medium size: 2 yards of 40-inch material; ⅛ of a yard of 40-inch material for collar; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5½ yards of 40-inch material; 1 yard of 36-inch material for foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 92

WAIST NO. 233495; SKIRT NO. 233496.—For waist in medium size: 1¾ yards of 40-inch material; ⅞ of a yard of 36-inch material for waist lining; ⅜ of a yard of 36-inch material for collar and vest; 5 yards of trimming. Sizes, 34 to 40-inches bust measure. Price, 50 cents. For skirt in medium size: 3⅝ yards of 40-inch material; 3⅝ yards of trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233501; SKIRT NO. 233502.—For waist in medium size: 3¼ yards of 40-inch material; ⅞ of a yard of 36-inch lining; ⅝ of a yard of 40-inch material for revers, collar, and sleeve bands; ⅝ of a yard of 44-inch material for jabot and sleeve frill. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 232776; SKIRT NO. 232777.—For waist in medium size: 3⅞ yards of 42-inch material; 1 yard of lining 36-inches wide; ½ yard of tulle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 2½ yards of 42-inch material. Sizes, 24

(Continued on page 100)

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If you haven't, you've missed a treat! Go down town this very afternoon and look them over. There are school dresses, afternoon dresses and social frocks, each and every one a perfect *dream!* And they were designed by a college girl, the wonderful Betty Wales, especially for college girls and youthful women.

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PATTERN DESCRIPTIONS

(*Continued from page 98*)

to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233270; SKIRT NO. 233271.—For waist in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for underwaist; 1 yard of 36-inch material for lining; 4½ yards of 1-inch trimming; 2 yards of 6-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5¾ yards of 36-inch material; 1⅞ yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 233513.—For frock in medium size: 6 yards of 40-inch material; ⅝ of a yard of 36-inch material for vest, collar, and belt; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 233260; SKIRT NO. 233261.—For waist in medium size: 2½ yards of 40-inch material; ⅜ of a yard of 36-inch material for collar and cuff trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅛ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233173; SKIRT NO. 233174.—For waist in medium size: 1¼ yards of 40-inch material for the fronts of the waist, back yoke, and sleeves; ⅝ of a yard of 40-inch material for back of waist and girdle; ¾ of a yard of 40-inch material for vest, collar, revers, and sleeve inserts; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3½ yards of 42-inch material; ¼ of a yard of 40-inch material for pocket flaps. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233070; SKIRT NO. 233071.—For waist in medium size: 1⅜ yards of 36-inch material for overblouse; 1 yard of 36-inch material for underblouse; ⅞ of a yard of 36-inch material for sleeves; ⅝ of a yard of 36-inch material for collar and vest; ½ yard of 18-inch tulle for draped fold. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4½ yards of 36-inch material; ¾ of a yard of 36-inch material for foundation yoke. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233258; SKIRT NO. 233250.—For waist in medium size: 1⅝ yards of 36-inch material for upper part of waist and sleeves; 1 yard of 36-inch material for lower part of waist; ⅞ of a yard of 36-inch material for lining; ¼ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 1¼ yards of 36-inch material for upper section; 2⅜ yards of 36-inch material for lower section. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233328; SKIRT NO. 233329.—For waist in medium size: 1¾ yards of 40-inch material; 1 yard of 27-inch lining; 1 yard of ¾-inch ribbon; ¼ of a yard of 27-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 93

NEGLIGÉE NO. 233285.—For negligée in medium size: 2¼ yards of 40-inch material; 9¾ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2⅝ yards of 12-inch lace for sleeves; 4 tassels. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NIGHT-GOWN NO. 233426.—For nightgown in medium size: 4½ yards of 36-inch material; 2⅝ yards of 1¼-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 233424.—For jacket in medium size: 1½ yards of 44-inch material; 2¼ yards of 40-inch material for foundation; 5¾ yards of trimming; 31 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. 233066.—For chemise in medium size: 1¾ yards of 36-inch material; 6 yards of lace edging; 1¼ yards of 3-inch insertion for top of chemise; 2 yards of ribbon for bows and shoulder straps; 1¼ yards of narrow ribbon for beading. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 233488.—For negligée in medium size: 5⅞ yards of 40-inch material; 8¼ yards of fringe. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. 233149.—For negligée in medium size: 3⅞ yards of 36-inch material for foundation slip; 3 yards of 1-inch banding; 2 tassels. For negligée: 2⅝ yards of 42-inch material; 2½ yards of 5-inch lace insertion for jacket and sleeves; 1½ yards of lace for collar; 2⅝ yards of lace for lower edge; 1⅜ yards of fur banding. Sizes, 34 to 40 inches bust measure. Price, $1.

COMBINATION NO. 233148.—For combination in medium size: 2¼ yards of 36-inch material; 1¼ yards of beading; 1⅝ yards of insertion; 4¼ yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 233439.—For combination in medium size: 2⅛ yards of 36-inch material; 4 yards of 2-inch lace; ⅞ yard of 2-inch lace for shoulder straps; 1¼ yards of 5½-inch lace; 1¾ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 232810.—For combination in medium size: 2 yards of 36-inch material; 1⅜ yards of 2-inch insertion; 4 yards of 1-inch insertion; 2 yards of 2-inch edging; ⅝ of a yard of 18-inch lace; 1½ yards of 1-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. 232800.—For chemise in medium size: 2⅝ yards of 36-inch material; 5⅞ yards of lace edging; 1¼ yards of beading; 1½ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 233151.—For combination in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 232010.—For combination in medium size: 2⅜ yards of 36-inch material; 1¼ yards of 1½-inch beading; 2⅛ yards of 1½-inch insertion; 4⅜ yards of ¾-inch ribbon; 1½ yards of 1-inch edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. 233272.—For chemise in medium size: 2¼ yards of 36-inch material; 4 yards of insertion; 7 yards of edging; 3½ yards of beading; 4½ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 94

BLOUSE NO. 232768.—For blouse in medium size: 2¾ yards of 40-inch material, if the waist and sleeves are made of the same material. 1⅛ yards of 40-inch material if the front, back, and facings are of one material, and the yoke and sleeves of another. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 233290.—For blouse in medium size: 3⅛ yards of 40-inch material for blouse without frills, collar, and cuffs; ⅝ of a yard of 36-inch contrasting material for collar and cuffs; ¾ of a yard of 36-inch material for frills. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 233492.—For waist in medium size: 1⅞ yards of 36-inch material; 1⅛ yards of 40-inch material for overwaist, collar, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 232880.—For blouse in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 27-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 233370.—For blouse in medium size: 1⅞ yards of 40-inch material; 1 yard of 36-inch material for trimming; 1½ yards of 36-inch material for collar and cuffs if they are cut double. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 232483.—For blouse in medium size: 2⅜ yards of 36-inch material; ⅞ of a yard of 6-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 233489.—For waist in medium size: 2⅜ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(*Continued on page 102*)

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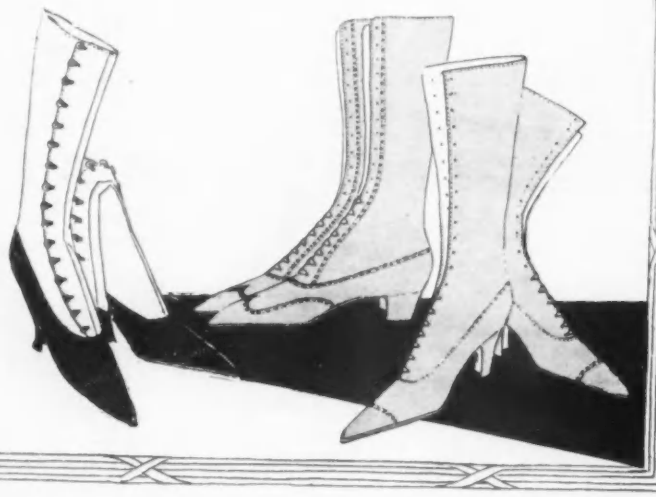

PATTERN DESCRIPTIONS

(Continued from page 100)

BLOUSE NO. 233142.—For blouse in medium size: 2½ yards of 40-inch material; 2 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 233235.—For blouse in medium size: 1¼ yards of 42-inch material; 1⅛ yards of 27-inch material for three-piece lining; ⅞ of a yard of 44-inch material for plain sleeves; 1¾ yards of accordion plaiting for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 233490.—For blouse in medium size: 2¼ yards of 36-inch material; 5¼ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 233491.—For blouse in medium size: 2⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 96

WAIST NO. 233239; SKIRT NO. 233240.—For waist in medium size: 2 yards of 40-inch material; 1 yard of 40-inch material for girdle and cuffs; ⅛ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233304; SKIRT NO. 233305.—For waist in medium size: 1¼ yards of 40-inch material for overblouse; 1⅛ yards of 40-inch material for underblouse; ⅞ of a yard of 36-inch material for lining; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4 yards of 40-inch material; 1 yard of 40-inch material for insets. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233225; SKIRT NO. 233226.—For waist in medium size: 1⅝ yards of 40-inch material; 1 yard of 36-inch material for lining; ⅝ of a yard of 36-inch material for vest and cuffs; 1¼ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4¼ yards of 40-inch material; 1¼ yards of 36-inch material for foundation skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 232973.—For frock in medium size: 5¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. 233314; SKIRT NO. 233315.—For waist in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of 27-inch striped material; ½ yard of 36-inch material for lower cuff, vest, and collar; 1⅛ yards of 36-inch material for waist lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅛ yards of 36-inch material; 2⅞ yards of 27-inch striped material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233190; SKIRT NO. 233191.—For waist in medium size: 1⅛ yards of 40-inch material for lower section and cuffs; ⅞ of a yard of 40-inch material for sleeves, upper section, and cuffs; ⅝ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3½ yards of 40-inch material for lower section; 1¾ yards of 40-inch material for yoke and trimming; Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233323; SKIRT NO. 233324.—For waist in medium size: 2⅛ yards of 40-inch material for waist; 1¼ yards of 40-inch material for cape, front section, and cuffs; ⅞ of a yard of 36-inch material for lining; ¾ of a yard of ribbon for neck; ⅞ of a yard of ribbon for belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5 yards of 40-inch material; 4⅝ yards of 40-inch material for tunic; ¾ of a yard of 36-inch material for foundation yoke. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233497; SKIRT NO. 233498.—For waist in medium size: 3 yards of 40-inch material for plaited waist; 1½ yards of 40-inch material for collar, cuffs, and girdle; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 7⅝ yards of 40-inch material for plaited skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233124; SKIRT NO. 233125.—For waist in medium size: 2 yards of 40-inch material; ¾ of a yard of 36-inch plain material for guimpe; ⅜ of a yard of all-over tucking for guimpe; ⅜ of a yard of frilling for sleeves; 1½ yards of braid. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅞ yards of 40-inch material; 6⅞ yards of 1½-inch braid. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233366; SKIRT NO. 233367.—For waist in medium size: 2 yards of 36-inch material for front, back, and sleeves; ¾ of a yard of 40-inch material for yoke, cuffs, and belt; 1 yard of 36-inch material for lining; ¼ of a yard of 18-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 1½ yards of 36-inch material for upper section; 3½ yards of 40-inch material for lower section and trimming band. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 233382; SKIRT NO. 233383.—For waist in medium size: 1 yard of 36-inch material; ⅞ of a yard 36-inch material for lining; 2¼ yards of ribbon 1 inch wide; 1¼ yards of material 36 inches wide for sleeve ruffles and vest; 1½ yards of footing ¾ of an inch wide. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4⅛ yards of 36-inch material; 62 yards of footing ¾ of an inch wide; 3⅛ yards of feather boning for hoops. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 232693; SKIRT NO. 232694.—For waist in medium size: 4 yards of 42-inch material; ⅜ of a yard of 36-inch material for collar and plaiting; 1⅛ yards of 36-inch lining; 1 yard of braid for loops on sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4 yards of 42-inch material; 4 yards of 4-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 233156.—For frock in medium size: 7½ yards of 36-inch material; 1 yard 27-inch material for lining; ⅞ of a yard of material 27 inches wide for collar and cuffs. Sizes, 34 to 40 inches bust measure, 35 to 41 inches hip measure. Price, $1.

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NEW YORK

MODART

Front Laced Corsets

Front-Laced Corsets—particularly MODARTS—have had a remarkable rise in popularity in the last few years. Thousands and thousands of women find the front-laced corset maintains their figure lines, supports the body naturally and gives them stylish, permanent and distinctive lines.

The front-laced corset properly designed will do more for your figure than any other type of corset. It fits like a coat. It cannot be drawn out of shape or into any shape other than that which it is designed to portray. It gives to the wearer a perfect back, and relieves all harmful pressure on the spinal column. The figure takes the perfect lines of the corset.

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To combine prevailing style trends with comfort is a rare art—Jennings has developed this art to a superior degree. Thus in a Modart Corset you have style and beauty, and, what is also vital, a corset that maintains your health and gradually improves your poise and gracefulness. Your figure is shaped to the healthy, beautiful and artistic proportions of the corset.

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Mole Coat with Cape—Full skirt; large cape collar and cuffs of Taupe Fox—harmonizing in color with the Mole, light in weight, suitable for evening wear. Made in other furs.

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Furriers
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NEW YORK

Courtesy of George H. Doran Company

Black crosses marked the path of the retreating army; from "My Home in the Field of Honour," by Frances Wilson Huard, with drawings by Charles Huard, official painter to the Sixth Army of France

WHAT THEY READ

SONGS AND SATIRES, by EDGAR LEE MASTERS; CHICAGO POEMS, by CARL SANDBURG; BATTLE AND OTHER POEMS, by WILFRID WILSON GIBSON, and THE MAN AGAINST THE SKY, by EDWIN ARLINGTON ROBINSON. All but Mr. Robinson's volume are either mainly in the style of the "new poetry" or clearly tinged by that influence. Mr. Masters uses all forms of verse, and employs a diction now ultra-modern, now almost conventional. Whatever his style of verse and whatever his diction, however, his matter and manner are peculiarly his own. His best poems are vivid, vigorous, rich in imagination, genuinely lyrical. "Songs and Satires" is a very notable addition to current verse, and will tend to establish the reputation made for the author by his "Spoon River Anthology." Mr. Sandburg comes before the public with Mr. Masters as an enthusiastic sponsor, and the best of these "Chicago Poems," all of them strongly modern in form and spirit, are well worthy of such sponsorship. Those who follow the development of American poetry can not afford to neglect this volume. Mr. Gibson's new volume has nothing of the sweet or pretty; it deals mainly with brief phases of his experience at the front, and it must be acknowledged the most striking volume of verse as yet begotten by the war. The author pays a tribute in verse to Rupert Brooke. A long dramatic poem dating from 1906 occupies more than half the volume. More than usually cryptic and difficult is "The Man Against the Sky." Mr. Robinson employs largely his favorite rimed forms, and as usual gives himself much to brilliantly dramatic portraiture. These strange faces, with labels that everybody knows are misleading, need something more than Mr. Robinson's brilliantly epigrammatic rimes to be recognized by his readers. Doubtless they are types of characters familiar to all penetrating observers, but the clues are often far too faint for ordinary intelligences. Mr. Robinson dedicates his volume to the late William Edward Butler of Boston, a singularly generous and large-minded man, who died too soon. ("Songs and Satires," New York: The Macmillan Company, $1.25 net. "Chicago Poems," New York: Henry Holt and Company, $1.25 net. "Battle and Other Poems," New York: The Macmillan Company, $1.25 net. "The Man Against the Sky," New York: The Macmillan Company, $1.25 net.)

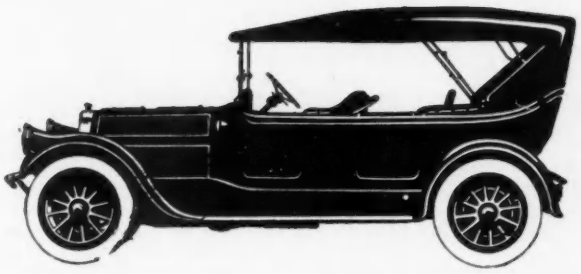
THE GREAT WAR

MY HOME IN THE FIELD OF HONOUR, by FRANCES WILSON HUARD, tells with much charm and with the distinguished dramatic effect to be expected of the daughter of an eminent American actor, the story of Madame Huard's astonishing adventures in the early weeks of the present European war. At a charming château, which proved to be in the very track of the German invasion, Madame Huard was exercising in the early summer of 1914 the kind of hospitality with which Americans of native instinct and tradition have mightily pleased and surprised their European acquaintance, when suddenly came the order for mobilization. Those early days, when as yet persons not on the inside ridiculed the suggestion of actual war, Madame Huard passed partly at the château, partly in Paris whither she had gone for supplies and news. When the war was well on, she found herself alone at the château, her husband and her war-worthy servants gone to the front and all the needs of a large establishment to be administered by the aid of a few, mostly the young and the old. Eventually she was forced to flee with her little company of aids, and she returned to find that a German general and his officers of the German nobility had left the château (which they had occupied and looted) in a condition not to be circumstantially described in mixed company. Between mobilization and the return home, Madame Huard had met with peril in many forms, with exquisite kindness and courtesy from her husband's fellow countrymen, with the after-horrors of the Marne battlefield, and with the opportunity to render heroic aid to Belgian refugees and French wounded. Madame Huard has made one of the most fascinating books that have come out of this war. It is lively, cheerful, humorous, but sympathetic, dramatic, and seldom bitter. Her husband, official painter of the war to the Sixth Army of France, has furnished illustrations of charm and significance. (New York: George H. Doran Company, $1.35 net.)

THE CHALLENGE OF THE FUTURE, by ROLAND USHER, bears an ambiguous title which the author explains in his preface to connote the account that posterity may demand of Americans for their public conduct now and within the next few years. Professor Usher assures us in this same preface that he does not attempt "to prophesy or predict or vaticinate" but as a matter of fact he betrays in his tone throughout this book the effect upon his vanity and self-assurance wrought by the success of his Pan-Germanism as an elaborate prophecy of what we now see in Europe. The truth is that Professor Usher knows so well that he is treating a class of problems concerning which

(*Continued on page 108*)

STYLE



The Pierce-Arrow body surrounds and conceals the vitals of the Pierce-Arrow Car—the engine, transmission, clutch and all that comparatively ugly but necessary machinery that makes the car the efficient medium that it is.

By the sound progress of art resting securely upon utility, all the great things of the world have been produced. In this spirit the creation of every part—always *creation*, never imitation—finding the car's own reason for development within itself—has produced the Pierce-Arrow Car—a machine of such great utility to its owners, and of such aesthetic beauty in itself, that it is the leader of the *automonde*, the creator of motor fashions, the ideal and the model for the visual expression of the motor car of today.

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WHAT THEY READ

(*Continued from page 106*)

not only the mass of fairly educated Americans but most of our public men are grossly ignorant, that he can not always avoid a tone of somewhat insolent patronage, and this tone is sufficiently frequent and positive to awaken grave doubts as to the soundness of his conclusions if not the trustworthiness of his facts. Nevertheless, and in spite of his uncompromising acceptance of what Thorold Rogers called "the economic interpretation of history," Professor Usher has produced a book of stimulating interest and considerable significance. His Chapter X is of great value. The danger is that those unfamiliar with the problems considered will too easily accept his brilliantly sensational judgments. He is an advocate of "preparedness," but by that term he means much more than armies and navies, and as to their strength he is nebulous. He would have us modify the Monroe Doctrine so as to rob it of its dangers, police Mexico with a powerful army, exercise in effect a protectorate over Central America, abandon the idea of creating by artificial means a merchant marine of our own, (on which subject he is most illuminating), recognize the right of Japan to dominate her near neighbors of the East, and he urges finally that we make an alliance with Great Britain, one that may last twenty years, he thinks, when we may have to abandon her for someone else. Nowhere in the book does Professor Usher betray the slightest hint of idealism, except in the last two pages. Up to that point he seems to assume the permanency of vast armaments, the persistence of solely selfish national policies, the absence of any reasonable hope that our great internal problems, social and economic, will one day be solved. The book, in spite of its value, can leave naught save a depressing impression upon those who look forward to economic justice as between men, equity as between nations, and gradual disarmament. Professor Usher's style is rapid and vigorous, but never highly distinguished, often cheap and sometimes almost meretricious. He has many pet phrases, as, for example, the employment of "spell" in such collocations as these: "This spells prosperity," "Preparation spells time," "The result spells profit," and so on repeatedly. He needs also to blue pencil the word "visualize" when "face" or "see" will serve as well. (Boston: Houghton Mifflin Company, $1.75 net.)

THE FIRST HUNDRED THOUSAND, by THE JUNIOR SUB (IAN HAY), gives us the fortunes of a Highland regiment from its earliest days of drill up in Scotland and down in Hampshire to its baptism of blood and fire in the face of the Germans along the Flemish front. Our old-time humorous friend Ian Hay is, it seems, Captain Ian Hay Beith, forty years old this year, and an early volunteer in his country's service. He tells us with his accustomed delicious humor and with proper solemnity when occasion demands it, how a regiment is licked into shape, how a tactful colonel deals with the derelictions of his raw recruits, how the half-mutinous Scotch workingman grows into a loyal, skilled, and courageous soldier. Indeed, Captain Beith's book is almost a manual of military science. It is also a delightful gallery of military portraits, in which almost all grades are represented. Captain Beith's space does not permit full-length and detailed portraiture, he has to content himself with sketches; but every line tells, and the results hardly suffer by comparison with Kipling's more elaborate "Soldiers Three." (Boston: Houghton Mifflin Company, $1.50.)

WITH THE FRENCH IN FRANCE AND SALONIKA, by RICHARD HARDING DAVIS, is only too brief a record of the late war correspondent's last adventures. This book, he tells us in his preface, was written late in 1915 and early in 1916, which means that it was finished a few weeks before his death. The actual adventures recorded occurred much of the time simultaneously with the writing, and the record has all the freshness of impression that naturally comes of nearness in time and place to the matters narrated. Mr. Davis talked with President Poincaré, and visited the firing-line of the French front under the most favorable auspices, though he encountered perils. One gathers from Mr. Davis's pages a new and favorable notion of the King of Greece and a most lively and intimate conception of Salonika in the early days of the occupation by the Allies. Advancing into Serbia, Mr. Davis encountered the retreating British and one of his most delightfully narrated episodes is that of his meeting with the two young subalterns pluckily commanding their forlorn hope. Much of the book deals with the prolonged battle of Verdun, and deals with it in a most entertaining and illuminating fashion. There are chapters advising those who would help the Allies, and descriptions of London as the author found it after a year's absence. Not so brilliant a book this as that which Mr. Davis gave us in the first stage of the great war, but a book well worth reading for both matter and manner. (New York: Charles Scribner's Sons, $1 net.)

THE WAR IN EASTERN EUROPE, described by JOHN REED, pictured by BOARDMAN ROBINSON, must be regarded as one of the most impressive books born of the great European conflict. Mr. Reed and Mr. Robinson went abroad together early last year with intent to see what they could of the campaigns in the east. They planned a trip of three months, but stretched it out to seven, some weeks of which were passed in a Russian prison. They saw the unspeakable horrors of Serbia, visited Constantinople where they learned by actual observation how brutally arrogant a Prussian subaltern may be toward such an ally as the Turk, visited Roumania, Bucowina, Galicia, Poland, having already seen Italy in calm and Salonika as occupied by the Allies of the Entente. Whoever reads this book will gain a lively impression of war at its most hideous, though the reader will find that not even the horrors of slaughter and starvation can repress the humor of some onlookers, even of some who endure the worst hardships. Mr. Reed writes without any attempt at splendor of diction or cheap impressiveness. He tells his tale in few and apt words, with touches of imagination and humor that serve to relieve the stress and strain of incidents and adventures almost too painful in the realistic narrative. Mr. Robinson's illustrations, one of which is shown on page 110, are in the interesting style which he has created for himself. They number nearly fifty, of which the frontispiece and the last in the book are perhaps the most elaborated. The last, "The Serb," has great distinction. (New York: Charles Scribner's Sons, $2 net.)

ANTWERP TO GALLIPOLI, A YEAR OF THE WAR ON MANY FRONTS AND BEHIND THEM, by ARTHUR RUHL, tells an American correspondent's adventures in eight countries. Of actual fighting Mr. Ruhl did not see a great deal, though more than many others who sent columns of dispatches home to their newspapers. He writes of England in the early days of the war, of Paris when the Germans were nearest, of the battlefield of the Marne, of Bordeaux, gay as the temporary capital, of Antwerp after the capitulation. He found Berlin in the winter of 1914-15 comfortable though hardly gay.

(*Continued on page 110*)

Houbigant
The Leading Perfumer of the World
PARIS
Quelques Violettes
Flower of the Moss-Strewn Woods
Quelques Violettes has the inimitable odor of real violets and their surroundings — the luscious scent of the damp earth and moss-strewn woods — is infinitely delicate and inviting. Quelques Violettes is without any rival for poetic loveliness and the sweet naïveté of its charm.
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IDEAL—Richest of all perfumes. An intense odor, the glowing favorite of thousands.
QUELQUES FLEURS—A beautiful medley of sweet fresh flowers eloquent of the Summer blooms in abundance
COEUR DE JEANNETTE — The gentle potency, loveliness and witchery of this delicate odor make it a veritable queen among perfumes.
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POUDRE EVETTE—This delicious face powder of the same delightful odor, has quickly won a wide prestige among women who appreciate a subtle distinction of supreme quality at a moderate price.
Sold by leading dealers in the complete line of
Extract, Toilet Water, Powder, Talcum, Soap and Sachet
Samples of Houbigant Perfumes sent on receipt of 20 cents; Quelques Fleurs, 25 cents.
PARK & TILFORD
Sole Agents for the United States and Canada
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Model H—
Women's Coats of stylish tweeds, seven-eighths length, in green-and-white or brown-and-white mixtures. Loose, flaring lines; kimono sleeves, yoke front; double strap at side; collar, cuffs and straps finished with buttons and velvet piping. Satin lining to waist. Sizes 34 to 44.
Price $22.50

Model L—
One of the new autumn models in Women's Dresses of navy blue or black French serge combined with striped silk. Full plaited skirt; over collar of white Crepe Georgette Sizes 36 to 44.
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Graceful and distinctive Dress for women, of high-grade French serge in navy blue or black. The colored wool embroidery designs add a dainty touch; sleeves button trimmed; collar of Crepe Georgette; satin sash in self-color; full skirt. Sizes 36 to 42. ***Price, $25.00***

Orders by mail filled promptly and forwarded prepaid. Refund or exchange made immediately for any garment not entirely satisfactory.

WHAT THEY READ

(*Continued from page 108*)

He visited prison camps and found them not uncomfortable, but those for civilians approached that condition. Altogether, he gives a favorable impression of the Germans and notes that their newspapers are not so bitter in tone as the British press. He admits, however, that the censorship is so sharp in Germany that little news gets into print except the curt bulletins of the Headquarters Staff. He was permitted to visit German trenches at the front, and like all American correspondents, was treated with consideration, and not permitted to see unpleasant sights. The German soldier he seems to believe a creature absolutely devoted to the idea of patriotism. Mr. Ruhl visited Constantinople, when the Gallipoli expedition was not yet an acknowledged failure. Thence he went to the Hungarian field of war and lived in a quaint village with other correspondents. We see him last on the fringes of the Czar's retreating army. A lively style and many pictures lend dramatic interest to Mr. Ruhl's book. (New York: Charles Scribner's Sons, $1.50 net.)

Courtesy of Charles Scribner's Sons

Boardman Robinson, whose fame as a war cartoonist needs no heralding, contributes his share to the very notable "The War in Eastern Europe," by John Reed

FEMINISM APPLIED AND UNAPPLIED

FEMINISM, ITS FALLACIES AND FOLLIES, by Mr. and Mrs. John Martin, themselves former feminists, will be received by the more ardent advocates of the cause assailed as a manifestation worth only derision. Perhaps the eagerness with which Mr. and Mrs. Martin set themselves to combat the cause they once espoused is the natural zeal of proselytes. Certainly the most uncompromising enemies of feminism have seldom assailed it with greater bitterness. The Martins, of course, have the advantage of familiarity with the purposes and utterances of feminists, and although much that they say in contravention of such purposes and utterances is far from convincing, they easily prove that the advanced feminist movement looks to a sexual freedom rather startling even in an age inured to easy divorce and to such changes in the home as may very well seem to threaten its existence. Perhaps the soundest part of the assault in this volume is that which emphasizes the peril of anything which may bring motherhood into disrepute. Mrs. Martin, especially, expresses herself with a caustic humor that is likely to make her forever *persona non grata* to her former allies. (New York: Dodd, Mead and Company, $1.50 net.)

TENNIS FOR WOMEN, by Molla Bjurstedt and Samuel Crowther, seems to be mainly the work of the former. Miss Bjurstedt, although she tells us she is stronger than most women, advises girls not to attempt the characteristic masculine style in tennis. At the end of her first chapter, she gives six maxims of feminine tennis, and then goes on to discuss the details of the game, costume and custom, singles and doubles, ethics, etiquette, and manners, tournaments and utensils, closing with a chapter of autobiography. Miss Bjurstedt's text proves her a woman sufficiently modest as to her own remarkable attainments in a difficult sport, and the photographs of herself in action prove her without any large dose of feminine vanity. Indeed, but for the agreeably smiling frontispiece portrait of the author "at rest," so to speak, her readers who have not seen her might well imagine her a mortal plain woman. The picture of Miss Bjurstedt hitting at a ball just over her head and seemingly of near the same size, presents as distressed a countenance as any woman ever exhibited to a cold and censorious world. Perhaps as Miss Bjurstedt contemplates herself in this pose, she takes a secret satisfaction in the thought that she has pictured several of her rivals as hardly more charming. A vain woman may well play tennis, but none such will face a camera during the process. (Garden City: Double ay Page and Company, $1.25 net.

ESSAYS, HIS AND HERS

ESSAYS AND LITERARY STUDIES, by Stephen Leacock, bears a blanket title which hardly furnishes complete shelter for all the contents. Professor Leacock attempts in this book to avoid being as funny as he can, and he manages in one or two of his essays to keep an absolutely straight face almost throughout. His opening essay, which he calls "The Apology for Professors," is the most humorous of any in the book, but it has a serious undertone, or to vary the figure, the humor is but the froth on the beer that he commends to our lips. "The Devil and The Deep Sea" is somewhat less humorous than the first, though richly ironic, and a vast deal more serious. "Literature and Education in America" is sound in its humor as in its graver import, though Professor Leacock, as the present reviewer thinks, has not explained why the English-speaking peoples of North America have contributed so little of high worth to the literature of their race. Let him reflect that our literature, like that of Canada, is colonial. In "The Woman Question," Professor Leacock says some of the wisest things ever uttered upon this subject. In others of these essays he apotheosizes O. Henry, discusses the lot of the schoolmaster, comes nobly to the defense of Dickens, and seeks to rehabilitate Charles II because he was a merciful man. Professor Leacock's book will make good reading winter or summer. (New York: John Lane Company, $1.25 net.)

COUNTER-CURRENTS, by Agnes Repplier, brings together nine papers from a magazine to the making of that rare thing these days, a volume of thoughtful charmingly humorous essays written with true distinction of style. A brilliant octogenarian lady of Boston

(*Continued on page 112*)

Mole Cape No. 728

WE wish to emphasize the decided advantage of an early consideration of Fall Furs.

This applies equally to the purchase of new garments, and to the remodeling of your present furs to the prevailing mode.

Lamson & Hubbard Company
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GOETZ
All Silk Satin

A GOETZ* All Silk Satin lining lends tone and distinction to a suit or coat and gives unusual wearing service.

Rich, solid colors, an exquisite sheen, the soft smoothness of its weave and the name GOETZ woven in white on the selvage distinguish GOETZ All Silk Satin.

It can be bought by the yard at many of the better shops. It makes up beautifully into serviceable waists, dresses and petticoats.

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* "Gets"

WHAT THEY READ

(Continued from page 110)

complained that she was never truly acclimated in the city of her adoption because she had lived there only a little over seventy years. She had been born in Philadelphia, and if anything is harder than to become a Bostonian it is to cease being a Philadelphian. Miss Repplier has never tried the latter experiment, and throughout these entertaining essays one frequently feels the Philadelphian in her thought, though happily seldom in her style. Miss Repplier is an aggressive American, so much so, indeed, that she can not treat the stranger within the gates sympathetically; her provincialism of Philadelphia is rather strongly rampant whenever she talks of our immigrant population, and these guests figure considerably in the essays. In discussing education, Miss Repplier wisely points out the defect of any system that omits discipline, though she seems to overlook the vicious policy of attempting to turn out all children from the same educational mould. (Boston: Houghton Mifflin Company, $1.25 net.)

WITH THE STORY-TELLERS

THE RUDDER, a novel with several heroes, by MARY S. WATTS, exhibits the author's accustomed wealth of studied and accurate detail both in description and portraiture, and her distinguished gift of subtle phrasing. Besides these qualities, always expected of Mrs. Watts by her faithful admirers, the story shows even more than her usual rich variety of dramatis personæ, and newer still with her, a surprisingly clear sympathy with the democratic element in American society. Hitherto, Mrs. Watts has insisted a bit strongly upon the contrasts in breeding presented by her remarkably natural puppets, but in "The Rudder" she seems to be more impressed with the resemblances than the differences of her people, whatever their origin and up-bringing. Her dialogue, as usual, is amazingly true to the life and ideals of her characters, but one feels at times that the very literary Mr. Cook is rather a bit too precise, elegant, and balanced in his habitual phrasing. On the whole, the entire Cook connection appears less real than the folk of simpler origin and education, though the girl Eleanor stands out as a living creature of unusual interest. It is a pity, however, that Mrs. Watts after writing of Eleanor, "She was proud of her husband, strong, arrogant, fearless," had not turned to "Vanity Fair" and noted how nearly this passage parallels what Thackeray says of Becky Sharp and Rawdon Crawley after the latter's attack upon Lord Steyne. This book of nearly five hundred pages has fewer tedious passages than some Mrs. Watts has written, and must be held the best thing she has given us since "Nathan Burke," though far inferior to that masterly performance. (New York: The Macmillan Company, $1.50 net.)

FATHER BERNARD'S PARISH, by FLORENCE OLMSTED, shows marked improvement in nearly all respects over the same author's pleasant story entitled "A Cloistered Romance." As in the earlier tale, the atmosphere has the lucid and unfevered quality which the author thinks characteristic of Catholic communities. This time, however, the characters (except Father Bernard himself, and one Protestant) are Catholics living not within the walls of a religious house but out in the turmoil of New York City. There is, therefore, far more of tense and warm human passion than in the former story, and the humor, as charmingly subtle as in the author's first attempt at long fiction, is livelier than before, though it can not be called broader. Of the characters, Father Bernard is delightfully indicated as the man of worldly wisdom and spiritual insight, while the two contrasted girls, the one of passionate and coquettish worldliness, and the other of conventual training, are admirably played off, the one against the other. Tim is good; so too is the gallant Italian, and the little hunchback will touch all hearts. Cast against the background of a busy and relatively poor but not squalid region of crowded New York, the story shows a great variety of local types done with truth to their class and with the individual touch which lends realism to fiction. Tim's manner of hastening the dénouement can not be absolutely justified, since it savors a trifle of blackmail, but the moral significance of the book, nowhere crudely insisted upon, is otherwise sweet and sound. (New York: Charles Scribner's Sons, $1.35 net.)

THE ABYSS, by NATHAN KUSSY, gives us in rather more than five hundred pages an account of the way in which a Jewish boy of good parentage, steeped in poverty and surrounded by vice, drifted into vicious company, and was finally driven into a life of crime by the joint malice of a fellow employee and a "plain clothes man." The author does not indicate whether his tale is one of personal experience, though he uses the autobiographic method, nor does he say in plain words that it is "founded on fact." Plainly enough, however closely the narrative may stick to the truth, the dialogue must be in large measure manufactured, since it is freely used, and several dialects are attempted. The chief merit of Mr. Kussy's book is the genuinely moving presentation it gives us of a poor Hebrew home in which the best traditions of the race are maintained, and where especially the devotion of a good mother serves to soften and sweeten the lot of her son. The defects of the book are an indirect and stilted style apparently caught from the reading of Dickens, and a pitiless display of detail. Mr. Kussy's dialectic adventures are not always convincing, but his persistent discovery of human kindness in the haunts of poverty and even of crime does credit to his own heart. The volume closes with the autobiographic hero announcing his intention to enter upon a definite career as "an all-round crook," and a sort of postscript makes the somewhat alarming promise of two more volumes, one to tell of his criminal life, another to describe his emergence from the Abyss, the whole to constitute a trilogy to be entitled "The Children of the Abyss." (New York: The Macmillan Company, $1.50 net.)

FREY AND HIS WIFE, by MAURICE HEWLETT, continues the author's adventures in the romance of Icelandic and Norse life something less than one thousand years ago. Mr. Hewlett, who first charmed the world with "The Forest Lovers," his flawless little romance of no-man's-land, and later essayed tales of English life in the nineteenth and earlier centuries, seems to have fled competition by safely ensconcing himself in the misty regions of the far Scandinavian past. He has cultivated for use in these austere tales a style of great simplicity and distinction. He has also, doubtless, studied diligently the historic setting of his scenes, and he has solved the emotional problem, so to speak, by making his wild sea-faring and sea-and-land-fighting Icelanders and Norsemen human beings of to-day hardened and coarsened, indeed, but not by any means utterly brutalized. One follows the fortunes of Frey, his friends and his enemies, not, perhaps, with breathless interest, but with a sense of satisfaction. It is a comfort to reflect, however, that Mr. Hewlett is unlikely to have rivals or imitators in his newly chosen field. (New York: Robert M. McBride Company, $1 net.)

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The luxury loving Greeks equipped the bath with extravagant accessories—but they lacked PALMOLIVE, the *famous modern luxury* for toilet, bath and shampoo. True, Palm and Olive oils were the favorite cleansing agents—but obtainable only in their crude natural state. Their scientific combination in the smooth, creamy PALMOLIVE lather is a triumph only twentieth century users know in

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Smarter—Easier Riding—Quieter

Smarter than ever in its design, finish and appointments, the new Willys-Knight Limousine awaits your inspection.

Quite aside from its captivating style appeal, it has distinctive advantages which no other Limousine enjoys.

Luxurious in appearance and comfort, it is ultra-luxurious in its *quietness*.

No other Limousine is so quiet.

The mechanical noises of motors and gears have been silenced as never before.

And permanently silenced!

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The Willys-Knight Limousine has the sleeve-valve motor—the quietest motor ever designed and the only motor which grows quieter with use.

But, not only does it grow quieter—it also grows steadily more powerful and more flexible and outlasts any other type of motor ever built.

A superior motor in any car, it is beyond argument the ideal motor for closed cars—and the only motor which is free from those defects which closed bodies emphasize.

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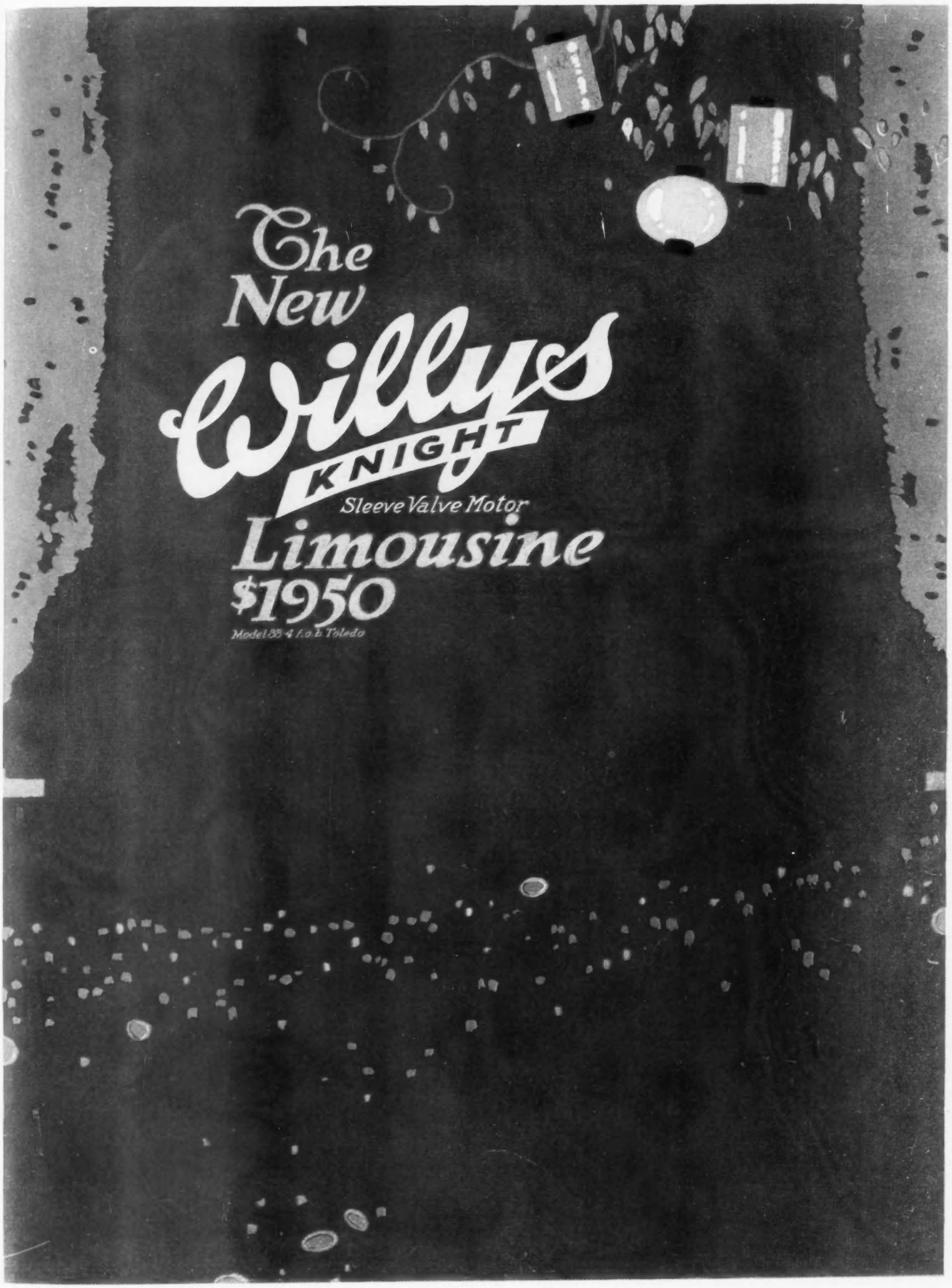
The new Willys-Knight Limousine has a longer wheelbase and cantilever rear springs which make it the easiest riding car you can imagine.

See it today—Overland dealers will gladly show and demonstrate it.

The Willys-Overland Company, Toledo, Ohio

"Made in U. S. A."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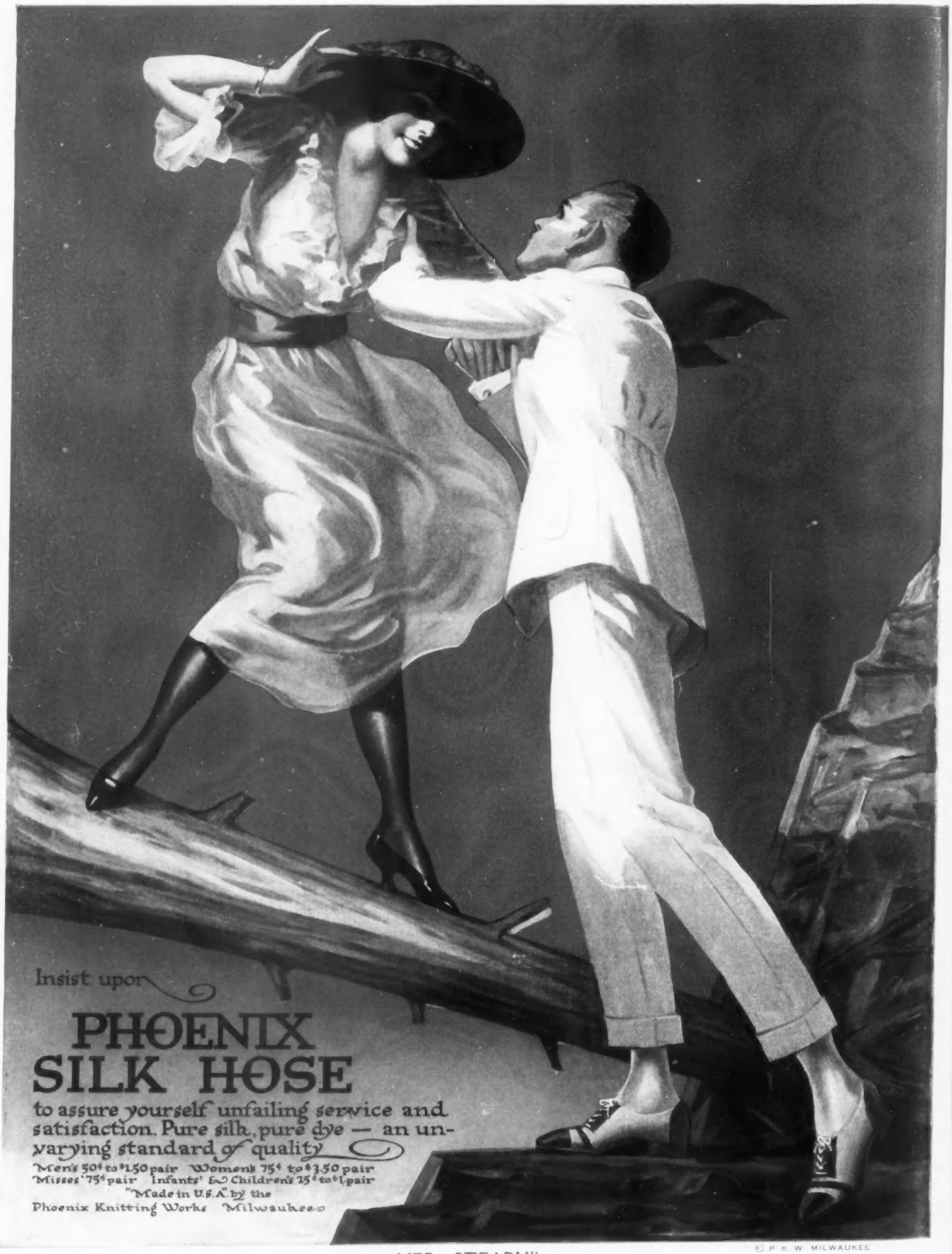
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SILK HOSE
to assure yourself unfailing service and satisfaction. Pure silk, pure dye — an unvarying standard of quality
Men's 50¢ to $1.50 pair Women's 75¢ to $3.50 pair
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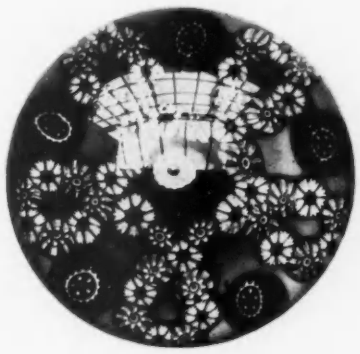
HER "STEADY"



"Glass of a thousand flowers" is the translation of "millefiore glass," but "glass of a thousand jewels" would be even more apt. The vivid mosaic is imbedded in a clear glass, which catches reflections—as here the window

THOUSAND-FLOWER GLASS

Millefiore Glass Is Profiting by the Fad for All Mid-Victorian What-nots; Have You a Millefiore Paper-weight?—Treasure It, for It Is Smart

IF you overhear some one talking of "ruby," "emerald," "sapphire," or "amethyst," do not for a moment think that precious stones are under discussion. It is merely an enthusiastic glass collector gloating over his latest find. He may have secured a bit of red Bohemian, green Bristol, blue Stiegel, purple Derby, or, if very lucky, real millefiore.

Collecting millefiore glass is the latest of fads, reflecting to-morrow rather than to-day. As yet there are few people hunting for it—and at that it is a still hunt with the source of supply carefully concealed. "Glass of a thousand flowers," the old makers called it, but "glass of a thousand jewels" would describe it even better. For millefiore glass consists of a most intricate and brilliant mosaic of glass imbedded within a thick covering of clear glass usually of door-knob shape.

If one has among forgotten possessions a millefiore paper-weight, it is time to bring it forth. It may be worth its weight in platinum next week. If it looks like a cross-section of red and white stick-candy, it is good, but not so valuable as a barley sugar color scheme combined with green and old-rose. Possibly it may show a tulip of gayest hue imbedded in clearest crystal, or a diminutive branch of pears, or a basket of apples, or garlands of varicolored daisies. Whatever it may be, it will equal a futurist sunset for brilliancy.

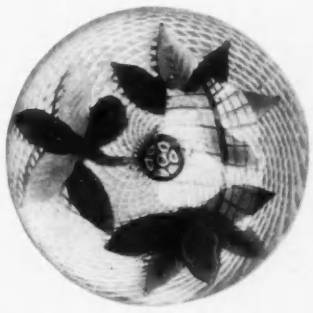
Millefiore glass is between forty and sixty years old—not antique, not even old, merely belonging to that neglected middle period recently discovered by our decorators, dressmakers, and milliners, and now reproduced with great cleverness. A certain interior decorator well known for her novel ideas is seeking these old paper-weights to use as door-knobs. For a breakfast room, where a touch of the unusual is desired, nothing could be more in keeping than doors finished with millefiore knobs. Some of these intricate mosaics embedded in glass have been adapted for correspondence seals, and in these the twisted stick-candy effect is shown in all the beauty of its length as well as its cross-section. One collector, Mr. Ross Hall Maynard of Boston, owns more than one hundred of these vivid bits of American glassware. The black cabinet which contains the brilliant assemblage suggests the cave of jewels described in the Arabian Nights. It is from this collection that the ones shown here were selected.

VIRGINIA ROBIE.

© Ross Hall Maynard

If one has a millefiore paper-weight, now is the time to rub the dust from it; it is smartly Victorian, therefore to rub it may be like rubbing Aladdin's lamp

The peppermint stick-candy type of millefiore glass, which this greatly resembles, is peculiarly fascinating: for the eye (and almost the tongue, they are so lifelike) travels round and round the spiral delightedly



Fruit, flowers, candy, representations of anything which admits of intricate colored mosaic, are imbedded in these weights, and whatever they may be, they will equal a futuristic sunset for brilliancy

Portrait of a Débutante in a gown of

VAN RAALTE NET

NEVVATARE and Fairytex Tulle are two Van Raalte Nets which you can absolutely depend upon. They are made in all colors to meet all demands. Look for this little white ticket on every yard—it assures lasting satisfaction.

E. & Z. VAN RAALTE

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Makers of the famous Van Raalte Veils

The Spirit of France.
Hat and Cape in Mole and Velvet, by MADAME GERMAINE.

EARL
TAILORED
HATS

EXACT replicas of the most Brilliant models of all the Parisian Creators.

This season's selections are especially notable for their Beauty, Dash and Spirit!

For the name of your nearest dealer showing these exquisite models, write to

The **EARL TAILORED HAT DEPARTMENT**
of **FARRINGTON & EVANS**
Makers of Untrimmed and Trimmed Hats.
Fifth Avenue at 36th Street **NEW YORK**

SOCIETY

Births

NEW YORK

Trevor.—On July 16, to Mr. and Mrs. George S. Trevor, a son.

BALTIMORE

Carroll.—On July 17, to Mr. and Mrs. Charles B. Carroll, a daughter.

Deaths

NEW YORK

Gardiner.—On July 4, Mrs. David L. Gardiner, widow of the late Colonel David L. Gardiner, and daughter of the late David Thompson.

Stevens.—On July 10, at his home, Alexander H. Stevens, son of Byam K. Stevens, and grandson of Albert Gallatin.

BOSTON

Paine.—On July 17, Mrs. Robert Treat Paine, wife of Robert Treat Paine, and daughter of William Mattingly.

LOS ANGELES

Belknap.—On June 26, Mrs. William W. Belknap, widow of the late General Belknap, aunt of Mrs. Henry Clews, and mother of Mrs. J. J. A. Van Kaathoven.

LONDON

Wynn.—On July 20, at his London residence, William Charles Wynn, Fourth Baron Newborough.

Engagements

NEW YORK

Alexandre-Rutter.—Miss Mary Elizabeth Alexandre, daughter of Mrs. J. Henry Alexandre, to Mr. Nathaniel Edward C. Rutter, son of Mrs. Nathaniel C. Reynal.

Auchincloss-Nash.—Miss Esther J. Auchincloss, daughter of Mrs. Hugh D. Auchincloss, to Mr. Edmund W. Nash, son of Mr. Edmund S. Nash.

Turnbull-Wood.—Miss Katherine B. Turnbull, daughter of Mr. Ramsay Turnbull, of Bernardsville, N. J., to Mr. Chalmers Wood, Jr., son of Mr. Chalmers Wood.

BOSTON

Higginson-Goodwin.—Miss Juliet B. Higginson, daughter of Mr. Francis Lee Higginson, to Mr. Frederick Sprague Goodwin.

Thomas-Burton.—Miss Elizabeth W. Thomas, daughter of Mr. Isaac Rand Thomas, to Mr. Van Duzen Burton, son of Mr. Frank V. Burton.

Thomas-Gardiner. — Miss Margaret Thomas, daughter of Mr. Washington B. Thomas, to Mr. William Tudor Gardiner, son of Mr. Robert H. Gardiner.

Wendell-Brady.—Miss Dorothy Q. Wendell, daughter of Mrs. Frank T. Wendell, to John W. S. Brady, of Baltimore.

BROOKLYN

Clarke-Cronkhite.—Miss Helen C. Clarke, daughter of Mr. Audley Clarke, to Mr. Minton Cronkhite, son of Mr. Elisha P. Cronkhite.

CHICAGO

Street-Rogers.—Miss Agnes B. Street, daughter of Mr. William D. C. Street, to Mr. Hopewell Rogers.

MILTON

Humphrey-Moulton.—Miss Ruth Page Humphrey, daughter of Mr. Henry Bauer Humphrey, to Mr. Francis Severn Moulton, son of Mr. Franklin W. Moulton.

PHILADELPHIA

Runk-Abbott.—Miss Evelyn S. Runk, daughter of Mrs. William M. Runk, to Mr. Henry F. Abbott, son of Mr. Samuel A. Abbott.

Willcox-Pepper.—Miss M. Eulalie Willcox, daughter of Mrs. William J. Willcox, to Dr. O. H. Perry Pepper, son of the late Dr. William Pepper.

PITTSBURGH

Pontefract-Charnley.—Miss Jean C. Pontefract, daughter of Mrs. James G. Pontefract, to Mr. William Starr Charnley, of Sewickley.

SHAWSVILLE

Ellis-Booker.—Miss Cornelia Horsford Ellis, daughter of Major William Munford Ellis, and granddaughter of the late ex-President Tyler, to Mr. Yelverton Evans Booker, Jr., of Washington.

ST. LOUIS

Carr-Smith.—Miss Fannie Louise Carr, daughter of the late Mr. C. Bent Carr, to Dr. Ellsworth F. Smith.

Murphy-Lord.—Miss Kathleen Murphy, daughter of Mrs. Herman Judson Pettengill, to Mr. Russell Lord, son of Mrs. J. B. Lord, of Chicago.

Taylor-Hotchkiss.—Miss Jane Taylor, daughter of Judge Daniel G. Taylor, to Mr. Edward Gillette Hotchkiss.

UTICA

Shreve-Schuyler.—Miss Elizabeth Shreve, daughter of Mrs. George Rodman Shreve, formerly of San Francisco, to Mr. Philip Van Rensselaer Schuyler, of Utica, New York.

WATERBURY

Chase-Sheldon.—Miss Marjorie Starkweather Chase, daughter of Mr. Irving H. Chase, to Mr. James R. Sheldon, Jr., son of Mr. James R. Sheldon.

WASHINGTON

Quintard-Webb.—Miss Dorothy Quintard, daughter of Mrs. Edward Quintard, to Ensign Walter Whitfield Webb, U. S. N.

Weddings

NEW YORK

Carroll-von Schrader.—On July 19, at the summer home of the bride's parents, Pantatuck, Connecticut, Mr. Lauren Carroll and Mrs. Acrata von Schrader, daughter of Mr. Otto U. von Schrader.

Huntington-Dodge.—On July 27, in the Riverdale Chapel, Riverdale-on-the-Hudson, the Rev. Dr. George Herbert Huntington and Miss Elizabeth W. Dodge, daughter of Mr. Cleveland H. Dodge.

Post-Rice.—On August 22, at the summer home of the bride's parents, Pleasant Valley, Connecticut, Dr. Martin Hayward Post, Jr. and Miss Dorothy Rice, daughter of Mr. James Q. Rice.

Townsend-Frieze.—On July 18, in Christ Church, New Brighton, Staten Island, Mr. R. Tailer Townsend, son of Mrs. J. Henry Alexandre, and Miss Mary H. Frieze, daughter of Mr. Lyman B. Freize, Jr.

PITTSBURGH

Erwin-Darlington.—At the home of the bride in Pasadena, Cal., Mr. James B. Erwin, Jr., son of Colonel Erwin, U. S. A., and Mrs. Henry Darlington, née Constance Alden.

Judd-Abbott.—On August 5, at the summer home of the bride's parents in Sidbrook, Cobourg, Ontario, Mr. Henry E. Judd and Miss Jeanette Abbott, daughter of Mr. William L. Abbott.

RICHMOND

Grundy-Pegram.—On July 6, in St. Paul's Episcopal Church, Colonel Barton H. Grundy and Miss Sophronia Pegram, daughter of Mr. Richard Pegram.

SEATTLE

Drake-Tiffany.—On July 14, in the Church of the Epiphany, Mr. Harry Trevor Drake, Jr., son of Mr. Harry Trevor Drake, and Miss Anne Page Tiffany, daughter of Mr. Walter Checkley Tiffany.

ST. LOUIS

Reyburn-Simpson.—On July 17, at the home of the bride's parents, Mr. Vallé Reyburn and Miss Virginia Simpson, daughter of Mr. William S. Simpson.

Weddings to Come

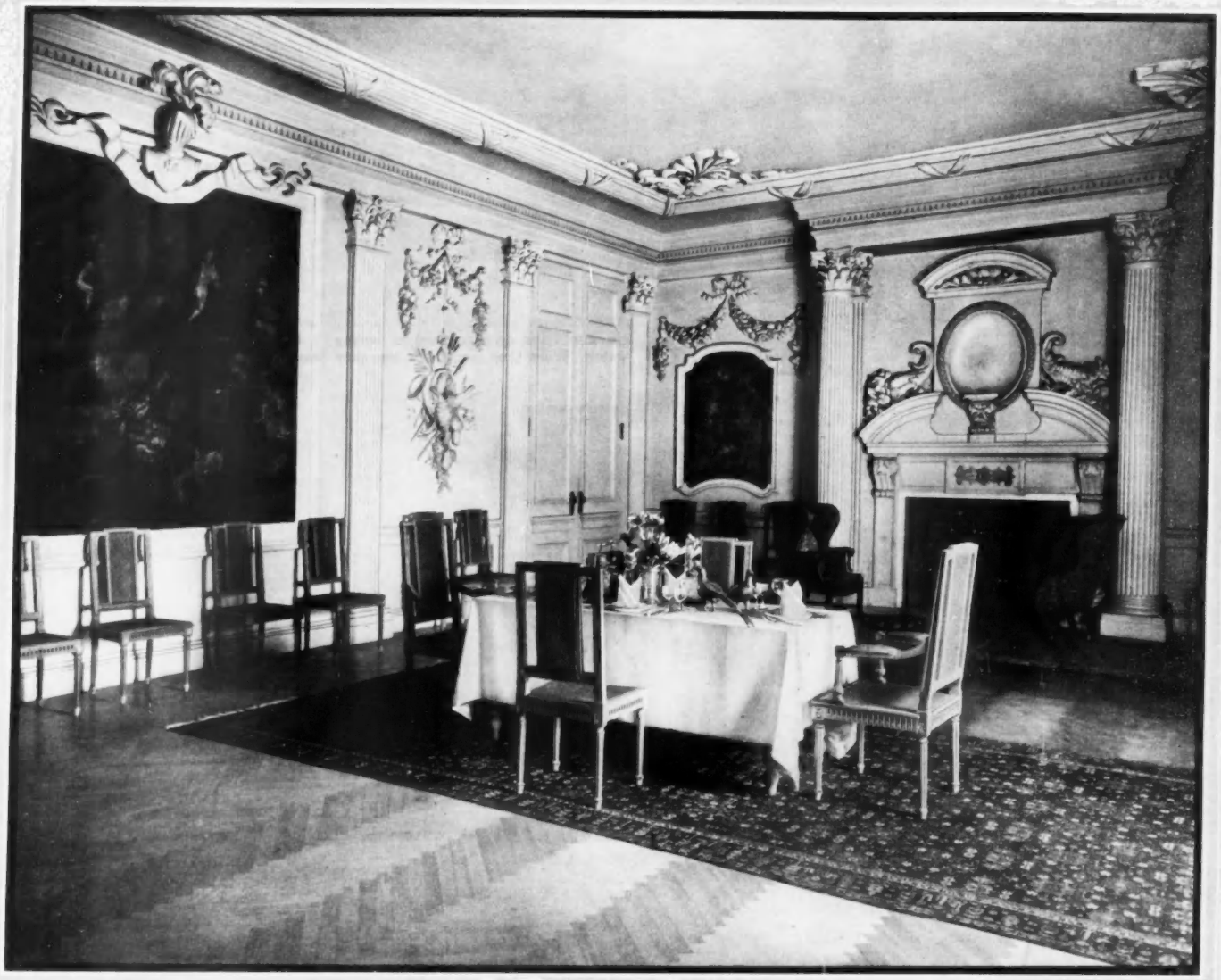
NEW YORK

Fisher-Banks.—On September 23, in Christ Church, Oyster Bay, Long Island, Miss Vieva Marie Fisher, daughter of Mrs. Joel Ellis Fisher, to Mr. James Lenox Banks, Jr., son of Mr. James Lenox Banks.

ST. LOUIS

McNair-Lindsay.—On September 9, at the summer home of the bride's parents, Biddeford Pool, Maine, Miss Jane McNair, daughter of Mr. Lilburn G. McNair, to Mr. Andrew Jackson Linsday.

The Vogue of Community Plate



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DINING ROOM *of* MRS. O. H. P. BELMONT

Mrs. Belmont, who is as prominent in Suffrage as she is in Society, is the mother of Consuelo, Duchess of Marlborough. Her dining room is furnished with the Patrician design in Community Plate.

A FEW DISTINGUISHED PATRONS *of* COMMUNITY PLATE

Mrs. O. H. P. Belmont, New York, *Patrician design*
Hon. Mrs. Beresford, London, *Sheraton design*
Baroness de Meyer, New York, *Sheraton design*
Mrs. James B. Haggin, New York, *Patrician design*
Mrs. Oliver Harriman, New York, *Sheraton design*
Baronesss Huard, Paris, *Patrician design*
Mrs. F. C. Havemeyer, New York, *Patrician design*
Mrs. Robert Jordan, Boston, *Georgian design*
Mrs. Honoré Palmer, Chicago, *Sheraton design*
Princess Troubetzkoy, New York, *Patrician design*
Mrs. James Viles, Chicago, *Patrician design*
Mrs. Reginald C. Vanderbilt, New York, *Patrician design*

A chest containing a complete outfit of Community Plate for the table can be bought at prices ranging from $50.00 to $300.00.

PATRICIAN ORANGE SPOON

Or sold in individual sets; for instance, teaspoons $5.00 the dozen. At your service for fifty years.

ONEIDA COMMUNITY, LTD.
ONEIDA, N. Y.

The Sunset Dish

Which Children Get Tonight

Perhaps a million children, this summer night, will sup on a dish like this. It is Puffed Wheat or Puffed Rice—the bubble-like grains—in a bowl of milk or cream.

The dish used to be bread and milk. Sometimes it was crackers. Now it is whole grains, because whole grains are better. And those airy, toasted, flaky grains are made four times as porous as bread.

Not Merely Delightful

Puffed Grains are served because children enjoy them. They don't like to go back to homely grain foods when they once taste these nut-like tit-bits.

But there are other and greater reasons. Children need whole grains, rich in elements which white flour lacks. And those whole grains should be wholly digestible.

That is what Prof. A. P. Anderson has accomplished in these foods. Every food cell is steam exploded. Every atom of the whole grain feeds. That is true of no other form of grain food.

Please remember that. Your doctor will confirm it. If you want easy, complete digestion—if you want the whole grain made available—you should serve wheat and rice in puffed form.

At Noon

When you serve ice cream, try scattering Puffed Rice on it. The finest chefs do this now. The grains are fragile, crisp and flaky. The taste is like toasted nuts.

Use them also in candy making. See directions on the package. Puffed grains are both foods and confections. Between meals, children love to eat them dry—like peanuts.

Puffed Wheat Except in Far West **12c**
Puffed Rice **15c**
Corn Puffs—Bubbles of Corn Hearts—15c

At Morn

In the morning serve with sugar and cream, or mixed with any fruit. Serve a different Puffed Grain each morning. Every pantry shelf in summer should contain all three. As breakfast dainties, Puffed Grains hold supreme place. Nothing compares with them.

The Quaker Oats Company
Sole Makers

(1364)

FOR THE DÉJEUNER À LA FOURCHETTE

(*Continued from page 89*)

The Swiss do not have a luxury such as cream with their matutinal coffee, but served it shall be with the American breakfast, along with the jug of hot milk and the amber coffee, guiltless of chicory. There may, of course, be strawberry jam and the pleasantly inevitable dish of strained honey. As a concession to the American, who, in New England particularly, never finishes his morning coffee without an attendant doughnut, there may be a wicker basket in which those fragile and delectable little French doughnuts, *gimblettes*, peep from beneath the fringed napkin. This is how they are done:—three eggs are lightly beaten; four ounces of powdered sugar, two spoonfuls of chopped lemon peel, and six tablespoonfuls of flour are added. After mixing well into a thin paste, it is rolled, cut into rings, and poached in boiling water. When they rise to the top, they are removed, drained, and brushed over with the beaten yolk of an egg, and then they are baked in a moderate oven for twenty minutes.

Hospitality demands that motor guests be offered some beverage to quench the thirst the moment they arrive, and the rolling-table, or, as it is called, the tea-wagon may be wheeled out on to the porch with glasses, crushed ice, and a beverage ready to be served. A fashion which has taken a strong hold is the one of indulging in very simple drinks in preference to those with a tendency to over heating the blood. The following list of "soft" drinks has been tested this summer with much success. These drinks are particularly appropriate for these early autumn parties when iced drinks are still in demand.

In these recipes, the relative proportions are given for one glass.

COLONY RICKEY

Seltzer
3 dashes phosphate
Juice of one lime
Half of the lime is served in the glass with cracked ice

"CHAMPAGNE" PIPPIN

An apple (preferably a red apple) is pared in one strip (one apple will serve for two glasses). The paring is wound around inside of the champagne glass which is filled with ice cold effervescent cider

WARD ELEVEN

1 spoonful thick cream
1 spoonful strawberry syrup or grenadine
1 spoonful ginger syrup
It is shaken with ice; seltzer is added to fill the glass

SCOTCH FIZZ

1 spoonful granulated sugar burned almost black (to give smoky taste)
1 dash phosphate
Dry ginger ale
Lump of ice
The mixture is stirred with a spoon and served in a bar glass

FRISKY SOUR

1 tablespoonful black coffee (to give color)
3 dashes phosphate
Juice half lemon
1 teaspoonful confectioner's sugar
Dry ginger ale
It is served in a bar glass with ice

GRAPE JUICE HIGHBALL

½ grape juice
½ seltzer
A dash of Abbott's Bitters
A piece of ice. To be served in a highball glass

ORANGE COCKTAIL

⅔ orangeade
⅓ seltzer
3 dashes orange bitters
It is shaken with ice, strained, and served with a bit of orange peel in a cocktail glass

SILVER FIZZ

The white of 1 egg
2 teaspoonfuls confectioner's sugar
½ dry ginger ale
⅔ seltzer
1 dash lemon juice
All excepting the seltzer is shaken with ice, and the seltzer is added afterwards. It is served over cracked ice

GOLDEN FIZZ

The yolk of 1 egg
A dash orange bitters
2 teaspoonfu s of confectioner's sugar
½ milk
It is shaken in the mixer with ice, and seltzer is added: then it is poured over cracked ice and served with straw

CLARETTE CUP

Juice ½ lemon
2 teaspoonfuls of confectioner's sugar
½ grape juice
½ seltzer
Lemon rind is added and the drink is served in Moselle or Chablis glasses, ice cold

CHERRY COBBLER

1 teaspoon strawberry syrup or grenadine (to color small piece of pineapple)
½ seltzer
2 dashes essence of peppermint
Crushed mint leaves
It is served in a bar glass with ice and garnished with sprigs of mint leaves

"NATIONAL" PUNCH

½ effervescent cider
1 teaspoonful strawberry syrup or grenadine (to color)
¼ lemon soda
¼ orangeade
The edge of the punch cup is rubbed with lemon and turned about in a plate of confectioner's sugar, thereby frosting the edge of the glass with sugar. It is served ice cold with a small slice of orange, a strawberry, or any berry in season, candied cherry, and a disc of banana

BEACON COCKTAIL

2 dashes grape juice
½ seltzer
½ effervescent cider
All but the seltzer are shaken with ice and poured into cocktail glasses; the seltzer is added and also an olive to each glass

"CREAM DE MYNTE"

1 pinch pistaschio (to give color)
3 dashes essence peppermint
3 dashes gum syrup
Seltzer
It is served with cracked ice in large cocktail glasses

Mole Coat No. 1115

NEARLY a century of experience as Fashionable Furriers and our world-wide resources as Fur Buyers are reflected in the Assembly of Autumn and Winter Furs, now ready for your inspection.

BALCH, PRICE & CO.
BROOKLYN, N.Y.

[Authentic Style Book, beautifully illustrated, sent with our compliments.]

Your dressmaker visits our exhibition of model gowns from September 6th-16th.

She selects certain dress materials, trimmings, ribbons, laces and other accessories—all of the well-known Aitken quality and identified by the Aitken trade-mark.

When you plan your gowns, she suggests Aitken Materials because their style is sure to be correct and their quality keeps them looking well. She shows you the trade-mark which identifies Aitken Materials.

Your friends notice and admire a gown made of Aitken Materials. It has the look of distinction that comes only from genuine quality, fine workmanship and authentic styles.

THESE pictures show how easy it is for you to have your Gowns made of Aitken Materials. All you need to know is the name of the leading dressmaker nearest you who buys from us. Probably you know her already, but if not we shall be very glad to send you her name.

AITKEN SON & CO.
FOUR SEVENTEEN FIFTH AVENUE
NEW YORK

PRINTS ON *the* PATH *of* DECORATION

(*Continued from page 85*)

A novel adaptation of the Roman stripes which have been so popular this summer is sketched at its right. The stripes are black, tan, brown, and buff, and the apples are blue, tan, and black.

A French taffeta, which may be had in charming shades of rose, blue, gold, or green, striped with silver gray satin, is illustrated in the sketch of the chaise longue in the middle of page 84.

The cretonne in the sketch of the breakfast room at the upper left on page 85 has a cream colored ground with a design of birds and flowers in blue, green, rose, violet, and tan. The softness of the colors and the well-worked-out details of the design are the secrets of the unusual charm of this material.

BLACK, FOR EFFECTIVE BACKGROUNDS

In the new prints, one notes especially the skilful use of black. Black has been chosen as the ground against which best to show the dull blue and green flowers with their straight blue and green stems and their gold and orange centers in the chintz sketched second from the left at the bottom of page 85.

Just the color of the midnight sky is the ground of the print sketched at its left. The design is of white circles, outlined in blue, and very dark blue birds and branches. This would make most appropriate hangings for a child's room.

WOVEN, NOT PRINTED PATTERNS

In the sketch at the lower right of page 85 is illustrated an entirely new sort of material; this material was designed to take the place of a block print. It has all the gay color of printed materials, it is finer than the more inexpensive fabrics, and it will be found to wear far longer than they will. The pattern is woven into the cloth, and the material has a dull silky surface. In this instance, the irregular stripes are gray, black, and cream, and the design is done in faded blue, rose, and green. This material has the advantage of being reversible, so that no lining is required should it be used for draperies. The reverse side of this particular example of the fabric is light green, striped with darker green, and the variegated design of flowers is in green, white, and black.

TRACKING *the* ACCESSORY *to* ITS LAIR

(*Continued from page 83*)

It is sketched just above the drove of mules at the bottom of page 83.

Hunting was good just then in that locality, and a few minutes later I found an automobile bonnet of unusual shape and texture, not unlike a model of Lanvin's. With its "bride" of fur and its velvet flounce, this bonnet will make its own appeal to the motorist.

Insatiable, I aimed at random and brought down two birds with one stone, as the ancient saying goes. Round puffy things they were, and I tried them this way and that until they placed themselves one above the other in their proper places. The turban with its flat puffed brim matches the flat puffed collar and both are becoming to the face between. They are sketched at the upper left on page 83. There was a muff, doubtless, to round out the set; but my luck failed for the day, and although I hunted carefully all I brought down was a cravat of black ribbon lined with gray squirrel and embroidered with silver on the ends.

THE SMALL GAME OF THE MADELEINE

Traveling in a circle, I finally reached the Madeleine and plunged recklessly into the tall timbers which fringe the quarter. Suddenly out flew a small furry object. I picked it up; it was a wee sack of taupe fur fastened with shell, hanging from a strap of gray-violet taffeta ribbon embroidered with an oval band of blue, confining a small blue embroidered basket filled with gay fruit. A similar oval of taffeta was applied to the side of the bag, and on this oval also was embroidered a basket of fruit. It was a most charming little accessory, destined to be carried with the taupe hat and scarf sketched in the middle of page 83.

In the same spot, almost, I "bagged" the muff sketched to the left of the middle of the same page. It was of chestnut velvet and gray squirrel dyed the color of kolinsky, and it was most unusually shaped. A charming little toque of the same fur just escaped me—a plain little bonnet of soft brown, tufted with looped bits of gold braid, and embroidered with bright silks.

The bright sun tempted me out of the woods into the open, where all sorts of small furry objects hurriedly sought cover. Cravats of fur looped and tied like ribbons scurried away out of sight, and pendants of jet flashed their facets once before my eyes and disappeared. A collar of muslin with crystal drops hanging from each point hastily took wing, and a belt of gray squirrel tied itself in a knot, just the way it was meant to tie, and vanished. Shy birds, these, and all the more desirable for their aloofness.

S.

Vogue's Value to You

is at its Greatest Now

Now begins the season when thousands of dollars—far too many to estimate—will be spent for clothes. Vogue's greatest value comes during these months, when you will be planning and buying your new wardrobe: For Vogue will tell you not simply what to wear, but what to avoid.

As we have remarked again and again, the successful gown is never too expensive; only those costumes that are bought and never worn cost more than the purchaser can afford. Therefore, in presenting our autumn program we wish still again to emphasize that these numbers, even more than others, are likely to save you hundreds of dollars by eliminating costly mistakes. Unless you receive Vogue regularly through the mail, tell your newsdealer at once to reserve these four numbers for you.

Forecast of Autumn Fashions
Sept. 15

The first authentic showing of the autumn mode appears in this Forecast Number of Vogue—a number indispensable to women who would be smartly gowned.

Even before the Paris Openings are held, the first dressmakers of France will hold a formal opening in this Forecast Number. More than forty model gowns will be shown, which taken collectively, will determine the autumn mode.

With this Vogue in hand, you will be able to choose clothes that will hold their style long after the new fashions are exhibited everywhere.

Smart Fashions for Limited Incomes
Oct. 15

How often have you not wondered how some woman in particular among your friends manages to be always so smartly dressed on what must be a very limited dress allowance! The answer is very simple. She makes no mistake in choosing and buying her clothes.

Distinctive dress depends far more on information than on unlimited means, and the Smart Fashions for Limited Incomes Number of Vogue will bring you that information. Vogue's editors have selected from the thousand and one new models those most adapted to the woman who must spend her allowance wisely.

Paris Openings Number
Oct. 1

This might almost be called the "all Paris number," so entirely will it be devoted to the newest French creations. Every noteworthy gown, hat, wrap, coat or suit produced in Paris this autumn, will be faithfully reproduced.

There are models in this collection which are received with instantaneous favor, the *succes fou*, as the French say. Naturally everyone is keen to know just which these models are, because of their pronounced influence on the winter mode.

You will find these favorites fully described in this issue of Vogue with illustrations showing just how the newest sleeve, skirt and collar lines are achieved.

Winter Fashions Number
Nov. 1

The winter mode at its height—a leisurely, authoritative discussion, with full illustrations and descriptions of the late fall and winter models. Gowns, suits, waists, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the dressmakers and shops are offering.

Selected in the mood of the late fall, these models will include everything you will care to wear until next spring.

We know from experience that every one of these four important autumn fashion numbers will be sold out almost at once. To save you from disappointment, check this coupon now and hand it to your newsdealer, so that you will be sure of receiving your numbers—and receiving them promptly.

Please reserve for me as they appear, one copy each of the issues of Vogue I have checked below:

☐ Forecast of Autumn Fashions Sept. 15
☐ Paris Openings Oct. 1
☐ Smart Fashions for Limited Incomes Oct. 15
☐ Winter Fashions Nov. 1

Name.....

Address.....

FIRST this car wins your admiration by its beauty of form and finish and by its luxurious utility. It is the most convenient of closed cars. It affords the comfort of a limousine. Yet it imparts the chumminess of an open car.

At will it is an open car or a closed car—as your desires dictate or the state of the weather demands.

And, as you quickly discover for yourself, it has a host of other offerings.

With four cylinders, it gives you—for example—the kind of performance for which you look mainly to multi-cylinder cars or those of higher price.

Its high gear flexibility is a satisfying revelation; its utter smoothness and silence equally gratifying.

It gives you an all around efficiency which 11,000 owners of the present model Hupmobile have rated 99 per cent.

It gives you quality so high that it has won away from the field of higher price 24 2-10 per cent of our owners, and holds another 50 8-10 per cent to the Hupmobile year after year.

On top of all this, it gives you service unlike that of any other car—inspections, care, adjustments, each month for eight months.

A service that costs you not a penny, and for which you pay with coupons which we supply free when you buy a car.

Any Hupmobile dealer will gladly demonstrate this car and explain for you the details of our service system.

The Mark of Superior H *Motor Car Service*

Five-Passenger Sedan $1735

Five-Passenger Car, $1185 *Roadster, $1185* *Seven-Passenger Touring Car, $1340*
Prices F.O.B. Detroit

HUPP MOTOR CAR CORPORATION
Detroit, Michigan

Hup mobile

AS SEEN *by* HIM

(Continued from page 57)

Uncle George has a judicial mind, one that sets him free from unnecessary conventions, and what nettles him most is the refusal of people who have a friend in common to fraternize on that idea. "There are the Smith-Jones," he says, "clever fellow, charming wife. I would like to have them over here for dinner frequently but as desirable neighbors are limited in supply, whom can I ask to meet them? The Van Schuylers who date back in a direct line to the first Dutch patroons and who are also most delightful people positively refuse to notice them. Mrs. Van Schuyler turns up her aristocratic nose and holds up her dainty hands veined with blue blood, in holy horror. 'Why, they are climbers,' she says, 'and most objectionable. They never were received in society when I was a girl. Her great-grandfather was a cracker baker!'" Well, suppose he was, say Uncle George and I. I am sure he made good and honest and toothsome crackers and it was a clean business and I am glad he made money at it. One generation in this age of progress is as removed from the other as a span of centuries removed them in the days of our ancestors. But this is the way each little group of one's friends becomes arrayed against the other. We should have a forbearance exchange.

ENTER THE REFORMER

When things get too dull at the end of the season, one can always depend on the reformer or on the intellectual person to furnish interests. Again Mrs. Elsie Clews Parsons has started the discussion as to the propriety of married couples seeking their affinities instead of always going out in society in Noah's Ark fashion. Fortunately in metropolitan society, we often ask madame and not monsieur and vice versa. Indeed, it is most difficult in these days of modern marriages to select an absolutely congenial life companion (with our up-to-date restrictions). Uncle George has always advocated married couples having little vacations. I do also. It would reduce divorce statistics.

As one looks forward to the new season one can not help but wonder if it will not be affected by the wave of military training which has swept the country. The men will return from their camps healthy and vigorous and with more than ever a love of outdoor life, and doubtless this Spartan spirit will infuse itself into our methods of living, our amusements, and our literature. Perhaps we will be done for a time with froth and frivolity, although no one wants us to become a serious family. I thought I saw this change to a greater simplicity coming last July when Uncle George wrote me from his yachting cruise. The letter-paper of the yacht bore the simple inscription in blue, "On board . . . . . " (name of yacht). There were days, and not so far distant, when some of the skippers—those of the land-lubber class—bedecked their letter-paper with pennants and flags and heaven knows what all.

THE SECOND-RATER

Of course the man who goes in for all the lavish eccentricities of dress is always second-rate. Everybody recognizes this. "I want you," said one of my friends, "to come to a fancy dress dance as a Broadway man, and mind you wear that abomination of season before last, the sports shirt, allied to the lunacy of this year, a crash or linen suit with a pinch-back coat, buttoned tan shoes, an Alpine straw or cheap pseudo panama or something not exactly Tuscan or a dinky narrow-brimmed bowler. If you do this I am sure if there were a prize offered, you would get it. Be sure and arrive in an eccentric motor all blue or pink or yellow tin or in a craftily disguised flivver and call for a clover club cocktail." The law of excess is an inexorable one.

Is it not O. Henry who likens the first fall of the leaf to the *pour prendre congé* visiting card of summer? August is leaving its yellow pasteboards, and one can almost scent an October tang in the air. Top coats and oysters are in season. It is two months to Caruso, Peace, and War. The play is about to begin.

The FOCUS *of the* HOME IS *the* FIREPLACE

(Continued from page 52)

Consequently the owners searched housewreckers' storerooms and found a black marble mantel of excellent design, which they purchased for a mere forty dollars. Again, a bride and groom, who found the mantel in their small living-room ornate and thoroughly ugly, replaced it at their own expense with a delightful little colonial wood mantel, which they were so fortunate as to pick up for the inconsiderable sum of fifteen dollars, and which they had faced with black and gold marble for six dollars more.

The treatment of a mantel-shelf is one of the most important points in the decoration of a room. Whether the wall space above it hold mirror, panel, or picture framed into the wall, or have simply a mirror or picture matching the period and style of the mantel hung on the wall above, it is essential that the effect be of flatness, without angles, and that the dimensions suit the measurements of the room and the height of the ceiling. The treatment of the shelf proper is simple. Beautiful porcelains, sconces, or vases are appropriate there, but they must be strictly in accord with the character of their surroundings, and the safest guide in arrangement is the rule of three, five, or seven. To a clock with a pair of candlesticks (three), for example, one may add a pair of vases (five) and then, if one will, two pictures (seven). An informal treatment of a mantel is never in good taste, for a mantel is architectural; it must have balance, and balance requires formality and regularity.

Latterly, there has been some tendency in America toward field stone mantels for country houses, and with them has gone a mantel-shelf usually decorated at one end with a huge jar of goldenrod and at the other with a peacock fan. The wise householder will avoid this fashion; there are so many better ways of framing a fireplace.

English Lounge Chair
and Arm Table
Made in Our Factory

A chair for every table.
A table for every chair.

An illustrated folio containing other selections from the incomparable variety of *Paine-Made* furniture will be mailed upon request.

Paine Furniture Company

For 81 years in the manufacture and distribution of worthwhile furniture

BOSTON

Tetlow's Pussywillow Face Powder

THE cost of materials used in the manufacture of face powder is steadily rising.

The wise woman will use care in buying only powder of assured purity.

The name of Henry Tetlow is to-day, just as it has been for sixty-seven years, an assurance of face powder excellence.

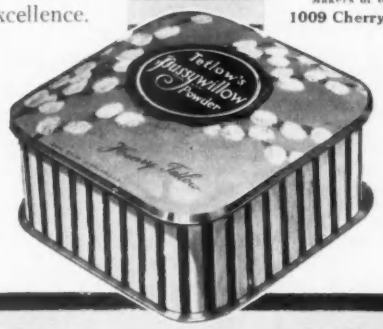
PUSSYWILLOW is a powder of extreme fineness. Transparent, pleasingly perfumed; stays on until you want it off.

Your choice of five shades—White, Flesh, Pink, Cream, or Brunette. A generous size box costs but 50 cents.

A Miniature Box
will be sent for 10 cents and your dealer's name

Henry Tetlow Co.
Established 1849
Makers of Gossamer and Swandown
1009 Cherry St., Philadelphia, Pa.

50 Cents the Box



Sifted through Silk

Belding's Silk Fabrics

STEP into the store that carries Belding's Silk Fabrics and see the fairyland of fashion displayed for your approval.

Autumn calls for the most bewitching coats, gowns, and dresses. The new Belding Silks blend with these styles most admirably.

In linings, design and color combination are of equal importance to the outer material. Fashion's requirements are fully met in the beauty and originality of Belding's Novelty Designs.

The Belding Guarantee Tag attached to ready-to-wear garments, and the name BELDING'S woven in the selvedge, is your assurance of satisfaction.

Retail prices $1.25 to $2.50 per yard (36 in. wide)

BELDING BROS. & COMPANY
New York Chicago St. Louis Philadelphia
Cincinnati San Francisco St. Paul Boston
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Also Manufacturers of BELDING'S Sewing Silks and Embroidery Silks

Cupid
EXCLUSIVE DESIGNS

CUPID HATS for Fall are of exclusive design, representing the most recent thoughts of New York and Paris.

Cupid Hats to be seen at leading shops everywhere.

Send name of your milliner and 10c in stamps for quaint grandmother's bonnet and style book of Cupid Creations

WILLIAM ROSENBLUM & CO.
3-5-7 East 37th Street
New York City

MOTOR NOTES

IN the near future, there probably will be in automobile styles and body design a reaction such as is always likely in the development of any object, the outlines and general appearance of which are governed by fad or fancy. While practically all manufacturers are emphasizing curves and straight sweeping lines, one of the newest cars of popular price has made its appearance with a body that reverts slightly to former designing principles. At the same time, however, the clean-cut sweeping "streamlines" of the present-day design have been retained. In this particular car, angles have so far replaced curves that the forward portion of the radiator and the hinged part of the motor bonnet are supplied with straight edges instead of curved surfaces. No attempt has been made to produce the double cowl effect, but the driver's seat rises only a very little above the sides of the body, so that the desirable low-hung and racy appearance is retained. The straight lines and angles of this rather unusual body harmonize to such an extent as to make it apparent that the body design is no experiment on the part of the manufacturers. In fact, the producer of this car, as a sales manager for two of the most popular and most attractive cars on the market, possesses, through this experience, a knowledge of motor tastes which enables him to predict decided demand for this type of body.

THE FIRST AID KIT

The modern motor car is well supplied with tools and equipment for almost every roadside accident that is likely to occur, but it is apt to lack a "first aid" kit. Even our rural roads are now congested with tourists, and the danger of collision or other mishap—due, of course, to the "other fellow's fault"—is ever present. Furthermore, a tire blow-out while the car is traveling at a high speed often has serious results for the occupants, while even so slight an injury as skinned knuckles, due to a slipping wrench or a tire tool, may require the aid of a small medicine-chest to prevent infection of the wound. In view of the mechanical perfection of the present-day motor, it happens that outfits required for repairing the human body are even more necessary than those used for motor trouble. A small kit, consisting of assorted varieties of lint, bandages, plaster, adhesive tape, and similar appliances, and small bottles of arnica, peroxide, and other healing or antiseptic agents, may be obtained at any drug store; such a case should have a prominent place in one of the door pockets or one of the other compartments of the car. In this connection it is well to remember that ordinary cylinder oil, such as is used in the motor, will afford one of the most effective temporary reliefs in the case of a burn from gasoline flames or contact with a hot exhaust pipe in cases where the skin is not broken.

A WINDLESS WIND-SHIELD

The tendency toward "streamline" construction, in which all lines extend toward the rear, has introduced the tilted wind-shield on many a newly announced car. The advantages of such a wind-shield are practical as well as artistic, however, for the inclined position of the plates of glass eliminates entirely the reflection of lights at the rear, which so often causes confusion to the inexperienced driver when handling his car at night on a partially lighted highway. Furthermore, the inclined position of the wind-shield tends to overcome the peculiar back draught which is very annoying to those who sit behind the straight wind-shield, and which creates a forward movement of air almost as strong as the backward current felt by the occupants of the tonneau. A certain wind-shield, tilted at an angle, will form a pocket of air which will move with the car and which will eliminate air activity around the driver's seat almost entirely.

A COMPACT FOLDING TOOL VALVE

Demountable rims, carrying ready inflated tires which may be easily attached to a wheel with a punctured tire, have helped to solve the tire problem for the woman who drives her own car, yet the replacing of the damaged tire is still not so easy a matter. Even though a spare tube is carried, the effort required to unlock the average rim and to contract this so that the injured shoe and tube may be removed is scarcely a task which even the most expert woman motorist would care to undertake under ordinary conditions. The advent of a compact folding tool valve, which serves to obviate much of the difficulty heretofore experienced in unlocking and contracting the average steel rim, should prove a welcome addition to the equipment of every car. The tool in question will fit any size of rim, and by the single motion of a lever it will unlock and split the steel band. Another motion of this lever will serve to contract the rim and to hold it in this position, so that the shoe may be lifted off and another tube or casing replaced. Reversing this operation serves to extend the rim to its locking point without any more effort than is required to shift a lever.

A REPLACEABLE COVER

A high-grade top is considered an expensive accessory, and yet, through accident or severe use, its renewal may become a matter of necessity within a year or two. For those who are unable to afford the luxury of the most expensive grades of top materials, a replaceable cover has been devised. This will fit over the standard top bows of any car top, and, as it has already been cut to the proper shape, it may be fitted on by even an inexperienced person. The roof, the back curtains, and all snaps necessary for the side curtains are included with this top. The cost varies from $595 to $1,390, according to the size required and the material selected.

SOLVING THE ENAMEL PROBLEM

The best enamel, baked on in the most thorough manner, as it is now, on the fenders of the majority of medium and high-priced cars, can not withstand the strain of bumps and cracks from blows which bend the sheet steel of the fender. In this case, the rubber-like enamel will crack and chip off, leaving a bare metal spot which will eventually rust if it is not covered with some preparation to protect it from moisture. One of the well-known varnish companies has produced a preparation which will cover such bare spots on the fenders, bonnet, or wheels of the car with a black, lustrous, water-proof coating. When this is eventually polished with wax or other cleaner, it can scarcely be told from the original coat of enamel on the car. It may be used, furthermore, for retouching worn upholstery and for renovating tops which have become rubbed or chafed. In fact, this preparation may be used on any part of the car wherever a touch of black is needed, and as it dries thoroughly in fifteen minutes, the machine need not be kept out of commission for any length of time.

Joconde

Look for the name woven on the selvedge

The new Charmeuse revived this season in Paris. Wonderfully soft and clinging with a rich lustre, it is most appropriate for the gowns of the bridal party.

In delicate pastel shades for evening and all the correct shades for the street.

Bianchini, Férier.
Silk Manufacturers
Exclusive Fabrics
LYONS PARIS

366 Fifth Avenue NEW YORK

FLINT QUALITY HORNER SERVICE
FFF FOUNDED 1840 HHH FOUNDED 1886

FLINT'S FINE FURNITURE

NEW FALL PATTERNS IN HAND-PAINTED AND LACQUERED FURNITURE

The many and diverse Dining Room and Bedroom Suites included in our Fall Exhibit, both lacquered and decorated by hand with garlands of hand-painted flowers, are reproduced in the most appropriate woods for each period or style.

Our Decorative Department also offers a wealth of exclusive and artistic materials especially suited for Dining Room and Bedroom Decorations, ranging in price from inexpensive domestic fabrics to rich imported silks, many of which can not be duplicated elsewhere.

Inspection involves no obligation. Consultation with our artists free.

ORIENTAL AND DOMESTIC RUGS AND DRAPERIES

FLINT & HORNER CO., INC.
20-26 WEST 36th STREET
NEW YORK

Castle Hats

Castle Hats REG. U.S. PAT. OFF.
CASTELLUM EST CREATIO EST

ASK · YOUR · DEALER

SPECIALLY DESIGNED FOR MRS. VERNON CASTLE

L·F·CASTLE·Co 63·65·67·WEST·38TH·ST N.Y.

Read's Fabrics

Lansdowne

has the softness and suppleness—the ideal draping qualities—that make it a splendid fabric for the fashionable fall and winter modes, of which this is an excellent example. And the wonderful range of shade and tone in Lansdowne admits of the desirable subtleties in color expression. Pure dye; and the fabric is 40 inches wide.

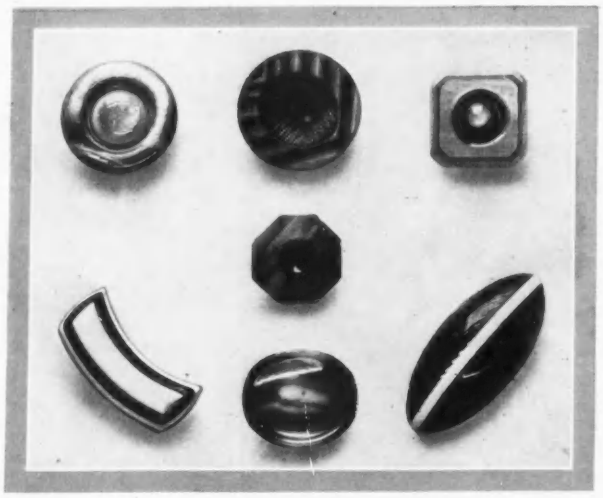
The real Lansdowne is perforated
WM.F.READ
—every three yards on the selvedge

Lansdowne Dressy House and Evening Dress

To make this fascinating frock, fashioned after a suggestion from Beer, Lansdowne in two harmonious colors was used—gunmetal and Hague blue. A belt of grey velvet and flowers of an exquisite shade of rose are the only touch of trimming necessary.

Your dealer can supply Read's Lansdowne. Samples of forty shades of Lansdowne, enabling you to make selection at your convenience, will be sent on request.

Wm. F. Read & Sons Co., Manufacturers, Philadelphia



The buttons of autumn can not hope to reach the heights they have attained in other seasons; they must be unobtrusively flat. However, never have they appeared in such a wide variety of colors

SEEN *in* SMART BUTTONHOLES

THE most notable of the recent developments in button fashions is the tendency to depart from ball-shaped buttons and to use the flat unobtrusive sort which lie close to that garment they are fated to adorn.

Another feature of the new buttons is their wide variety of color. This is no doubt partly due to an association for standardizing colors which has done excellent work in the past several seasons. Owing to the work of this association, there will be no difficulty at all in matching buttons to materials of the new autumn colors.

The button pictured at the extreme upper left of the illustration at the top of this page is mushroom tan in color, but it may also be had in catawba, purple, old-blue, green, or brown. The unusually shaped button at the lower left of the same picture is illustrated in black and white, but it, too, may be had in many different colors.

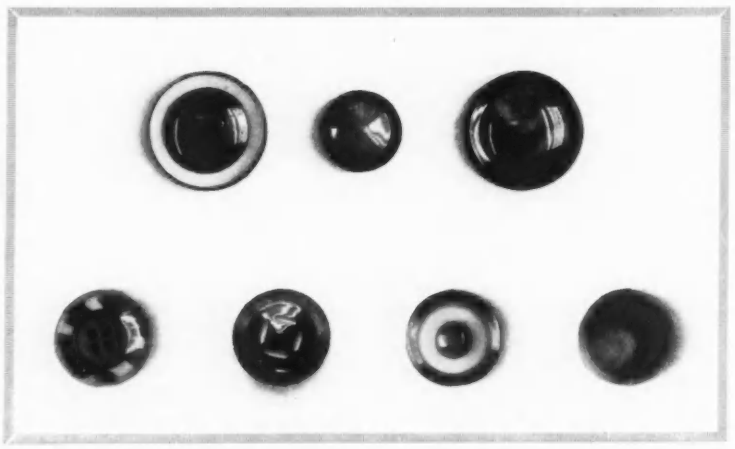
The button in the middle above of the same illustration is particularly well adapted for use on sports suits. It is raised in slight ridges at the top and bottom. The octagonal button illustrated just below it may be used for somewhat similar purposes, and it may be had in the new autumn colors.

The button in the middle below of the group above, which is flattened at the top and bottom, is most appropriate for use on tailored suits. A distinct novelty is the square button at the upper right of the same photograph. It is of pearl of a soft fawn shade and it is mounted on an old-ivory base.

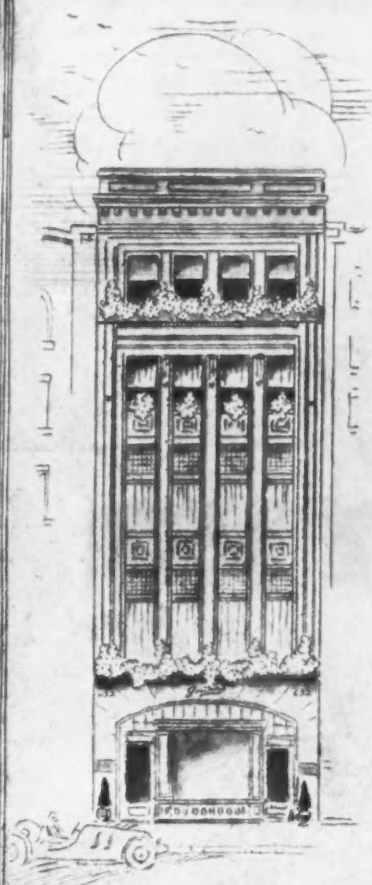
The oval button at the lower right of the same photograph has a top of imitation tortoise shell, mounted on imitation ivory, and an ivory band runs through the middle.

Another button which may be had to match the new sports fabrics is illustrated at the extreme lower left at the bottom of the page. At the extreme lower right is a flat smooth button, with a thin engraved line about the edge. Somewhat similar is the pearl button at the upper left in the top row. It may be had in any one of various colors with a rim of black, and it has a rounded center of flecked pearl. The buttons in the middle of the lower row, are particularly good when used on serge frocks. The one second from the left is nicked to show bits of white, while the one second from the right is white with a center and a rim of colored pearl.

The button in the middle of the upper row at the bottom of the page is of pearl, with a center which looks like the flattened head of a nail, and the button on the left of the same row is of black ivory, rimmed with white ivory. Like most of the buttons illustrated here, it may be had in many different sizes.



The variety of which the flattened or near-flattened circle is capable is exposed seven times by these buttons; from Rochester Button Company. The buttons at the top of the page are from the German-American Button Company, excepting the long oval button from B. Blumenthal



Joseph

Milliners Dressmakers Furriers

632 Fifth Avenue
Opposite Cathedral
New York

THIS charming box of real cloth of gold contains a face powder of rare quality. So fine in texture, so natural in tint, so altogether beautifying that it never fails to give the keenest pleasure in using. Fragrantly perfumed with "As The Petals." Tints—white, cream, brunette, flesh.

Cloth-of-Gold
Toilet Requisites

FREE—Lovely miniature box, with mirror, puff and powder with each full-size box—One Dollar at your dealer's. Or sent by mail for 10 cents and your dealer's name.

Lazell Perfumer
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A FINER discriminating sense for things decorative is becoming more apparent daily. There is a more sympathetic response to the richer conceptions of the master furniture designers.

It is this modern tendency which the Hathaway Showrooms reflect in such exquisite creations as the Louis XVI Suite from which these Beds are taken.

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62 West 45th Street - New York

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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

FORMAL AND INFORMAL LUNCHEONS

MRS. C. L. S.—Will you kindly explain the difference between the formal and the informal luncheon? May either a cloth or doilies be used for both? Is a bridge luncheon which is served at card tables as elaborate as one served in a dining-room? Will you also suggest menus?

Ans.—The difference between a formal and an informal luncheon is chiefly in the service; hence the woman with a small house and one maid should never attempt a formal luncheon. A cloth or doilies may be used for either the formal or the informal luncheon. Luncheon served on small card-tables would not be as formal as when served in the dining-room on a table, but might be much more agreeable and amusing. An invitation to a formal luncheon is engraved or written in the third person. For an informal luncheon, it is written in the form of a note in the first person.

An informal luncheon might begin with cups of bouillon, iced cantaloupe, or an egg course, followed by chicken or cutlets with peas and potatoes, or by a salad, and ending with a sweet dish of some kind and black coffee. At a formal luncheon there will be more courses, and a more elaborate service.

MRS. P. F. C.—At a luncheon, what is the correct gown for a guest of honor, for the guests, for the hostess? Also, what is the correct dress for a hostess and her friends in a receiving line at an afternoon reception?

Ans.—At a formal luncheon, women wear either tailored suits with elaborate blouses or afternoon frocks of whatever material may be at the moment smart for afternoon wear. The costume for the guest of honor, as well as that for the hostess, is the same as that for the other guests.

At an afternoon reception, the hostess dresses rather more elaborately. Any attractive afternoon frock is correct. It is not usual to have receiving lines to-day. If two or three friends are asked to receive with the hostess they naturally remain in the room into which the guests are first ushered, and thus welcome them, when they have spoken to their hostess. Their gowns may be as elaborate as taste or purse dictates.

A MARRIED WOMAN'S SIGNATURE

MRS. E. D. R.—Will you kindly tell me the correct way to address a widow? Should she continue to use her husband's first name as "Mrs. John Smith," or use her own name "Mrs. Jane Smith"?

Ans.—A widow continues to use her husband's first name; that is, "Mrs. John Smith," and her cards and all letters addressed to her should read "Mrs. John Smith." A widow signs all her letters and legal papers as "Jane Smith." If writing to strangers, she signs "Jane Smith" and under it "Mrs. John Smith," in brackets. This is only necessary where she is not known, as her signature "Jane Smith" is the correct one to use in signing all personal letters.

MRS. M. D. S.—Is it correct for a man to sign himself "J. Henry Brown" instead of "Jeremiah Henry Brown"? In this case, should Mrs. Brown's cards read likewise, "Mrs. J. Henry Brown"? In sending a gift, should the "Mrs." on the card be crossed out? What is the correct marking of gifts for a silver wedding?

Ans.—It is perfectly correct for a man, if he prefers it, to sign himself "J. Henry Brown." In this case, his wife's cards should read the same way, "Mrs. J. Henry Brown." The husband's cards should be smaller, but in the same type as those of his wife. Many men prefer not to use the first name and so use the second, preceding it with the first initial.

In sending a gift, if it is a rather formal one, such as a wedding present, it is not necessary to cross out "Mrs." on the card. If it is for a friend, one usually crosses out the entire name and signs it under the little message or sentiment one may wish to have accompany the gift.

The marking of gifts for a silver wedding is so rare an occurrence that there really is as far as we know, no ruling on this matter, but we should think that the preferable thing to do would be to have the initials of both the bride and groom.

TEA AT A HOTEL

MISS E. H.—Is it proper to give a tea in a hotel when one's home is too small or in any way unsuitable for it?

Ans.—It is perfectly correct to give a tea at a hotel when one's house is too small to accommodate all the guests; in fact, it is so much simpler at a hotel that a great many hostesses choose this way of entertaining their friends.

COUNTRY HOUSE ETIQUETTE

MISS M. W. D.—When a family comes to its country place for the summer, should they pay the first visits of the season to the people who live in the town throughout the year, or should the latter make the first visit, when the acquaintance is only a formal one?

Ans.—When a family returns to its country place, it is usual for the older residents living in the town through the year to make the first call or visit, when the acquaintance is only a formal one. Sometimes it is considered a good plan for these summer residents to open the season with a tea of some kind, sending cards to all the residents. In this way the hostess shows that she is settled for the summer and ready to receive friends. Of course, those who do not attend or send cards or make a call afterwards show that they do not desire the friendship.

TWO garments that are favored by our most discriminating women — *Isabelle* and *Clozabelle* drawers, that are representative of our style, quality and serviceability.

Clozabelle
REG. U. S. PAT. OFF.

"the garment of convenience" —with a perfect fitting waistline it fastens in front, full skirt, lace or embroidery trimmed. All sizes.

Isabelle
PATENTED

"the open drawer, perfected" —cut circular with no seams, a size for every waistline, it falls over the hips in graceful flares. Lace or embroidery trimmed.

ASK TO SEE THEM

SIMON STERNS & CO.
ESTABLISHED 1866
151-163 WEST 26TH ST., NEW YORK

Brown Kid with Brown Suede Tops. Slender 2⅛ inch Heel, **Price $16.00**

Fall Fashions

Black Russia Calf with Pearl Gray Buckskin Tops. 2¼ inch Slender Heel, **Price $16.00**

In dark tan, Russia Calf, **Price $10.50**

J&J SLATER

415 Fifth Avenue
New York

White Buckskin trimmed with tan. Special Corrugated Fiber Sole and Heel, **Price $12.00**

TRADE MARK
CLASSYLASS
PATENT PENDING

2 frocks in 1

Worn as a "middy" — *Simply tuck in the blouse—and you have the Regulation* — *The back always appears like this. Skirt is Box-Pleated*

Your daughter surely should have a "Classylass" dress for her school wardrobe. A "middy" for school, a "regulation" for outdoors—That's the "Classylass"—2 in 1.

Comes in navy French serge—braid of any color including gold. Also in wash fabrics that are guaranteed against the laundry. Sizes 6 to 16.

The best stores everywhere are stocking the Classylass dress. We'll thank you for writing us direct in case the store you patronize is not supplied.

The Lurie Co., 10 West Thirtieth St., N. Y. City

Makers of Girlish Styles for Stylish Girls

A bright cozy living room furnished with Minnet Willow Furniture. Probably you have noticed a similarly furnished room in many a tastefully arranged home. The tendency is towards willow today. Minnet Willow Furniture is favored by the owners of fine homes throughout the country. Perhaps there is a room in your town home which you will refurnish this Fall, or possibly you are moving into a new home; at all events you will find in Minnet Willow a new type of furniture which can be used with effect in any room. It is woven entirely of imported willow. Call or send for catalog.

MINNET & CO

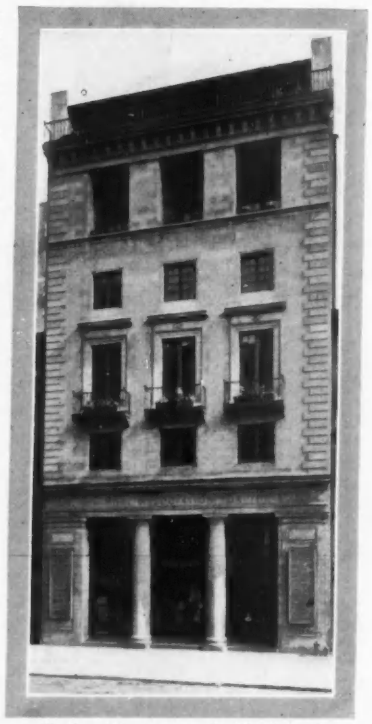
Makers of High Grade Willow Furniture

363 Lexington Avenue
Between 40th & 41st Streets
NEW YORK

NOBLESSE OBLIGE

TO those who have never experienced blindness, that misfortune would seem to put an end to all useful occupation. Yet beautiful rug-weaving and other arts and crafts work are well done by the totally blind at Lighthouse Number 1, 111 East 59th Street, New York. A large and diversified collection of products of the loom and the needle are to be seen in the show-room there, and the good workmanship makes them excellent value for the prices at which they are sold. In this sales department, no quarter is asked for inferior work on plea of sympathy for the afflicted; the merit system prevails, and comparison is challenged with products of the same class made elsewhere.

Rugs for rooms and for porches may be had in many patterns and in a number of colors; in these the entire work of warping and weaving is done by the blind. In addition to the woven rugs, the Lighthouse workers make the old-fashioned braided rugs, hand-sewn and made in oval, circular, or square form and in original designs.



To furnish eyes to the blind is the aim of the "Lighthouse," where those who can not see are yet taught to be skilled craftsmen

THE ARTS AND CRAFTS BLIND WORKERS

Portières and curtains are made of mercerized thread or silk rags, and table scarfs and squares and cushions of all sizes and materials abound. A customer has the opportunity, if she so desires, of having her own materials made up into portières, cushions, or rugs. The bags are perhaps the most attractive of the products, for these afford opportunity for the use of rich materials; those with gold or silver woven backgrounds are especially pretty. In this class, also, are card-cases, which are made with decorative patterns against backgrounds of gold or silver thread. Portfolios, also, are to be had, with linen, gold, or silver backgrounds, and are of effective design.

Other accessories include silk sashes in plain colors or with striped patterns, belts and hat bands of silk or linen, either plain or with pattern, and pretty mufflers of silk or wool. The needlework department displays aprons for every age, sex, and occasion, and the variety in knitted articles is limitless.

Among the small furnishings made of reeds, willow, or rush, one of the best is a rush footstool with a frame in mahogany or oak finish. These are the quaintest little objects imaginable, and together with a backless rush chair would impart a delightfully old-time atmosphere to any corner of a room.

The basketry is of every type from scrap baskets to dog baskets. Fancy baskets for flowers, cakes, or sandwiches are made of reeds. Also of reed are the baskets for the garden, for wood to replenish the hearth fire, the scrap baskets, and the work baskets, as well as a host of umbrella stands, lamps, trays, and candlesticks. Baskets for the motor, dog baskets, clothes baskets, and other large baskets are made of willow.

VOCATIONS FOR THE BLIND

The salesroom of the "Lighthouse" is not to be regarded as a perpetual fair, but rather as a display room for many lines of staple articles for which there is constant need. These are all manufactured by hand and made to conform to high standards of material, design, and workmanship. It is the desire of those who administer affairs at the "Lighthouse" that the articles shall be widely advertised, in the hope that there may be developed many lines of hand-made manufactures, in which excellence of design shall be a leading element. This will tend to improve the appearance of homes, and it will also be most beneficent for the sightless, who, beside receiving financial benefit, will have their zest for life greatly increased by the knowledge that they are still of some use in the world.

The vocational activities of the "Lighthouse" are many; they include daily instruction in pottery, cooking, machine and hand sewing, cane seat making, package sealing, typewriting, stenography, phonographic dictation, switchboard operating, reading, and music, in addition to the rug weaving, basketry, and needlework already mentioned. (*Continued on page 129*)

Photograph by Underwood and Underwood

The vocational training at the "Lighthouse" includes instruction in many crafts; among these crafts is weaving, especially the weaving of rugs

PEN-TEX
SILKS

SELDOM do we find a material such as taffeta which may be worn by everybody, everywhere, every hour of the day and evening too. On the links or the boulevard, outdoors, indoors, town or country, for suits, skirts, coats or dresses, waists and capes, this tempting material bellows, puffs, and flares in rustling fluffs and furbelows.

There are but few taffetas which "stand the pace," for the common practice is to adulterate the silk with metallic loading which weakens the fibre and causes it to "cut" and "split."

PEN-TEX

MONEYBAK
TAFFETA

is unadulterated taffeta. That's why every yard is guaranteed to wear for two successive seasons or your money back. That's why, even with the "chiffon finish," it is the most durable and beautiful of silks and the most economical purchase in the shops today

FREE We will be glad to send you our authoritative style book FREE, together with some samples of MONEYBAK taffeta, so you can see and feel the crispy, puffy softness of this beautiful silk. Send for your copy today and be sure to mention your dealer's name.

PENNSYLVANIA TEXTILE COMPANY, Madison Avenue at 25th Street, Dept. L., NEW YORK

Manufacturers of PEN-TEX Dress Silks

VANITY FAIR

THE heart of this feminine and diminutive George Washington is for sale—every month and on every newsstand—for 25 cents, or for $3 by the year.

DON'T be frightened by the "No Trespassing" sign. Walk right up and meet her. She will help you through every dinner party; she will chaperone you at dances, picture-galleries, country clubs, musicales, cabarets, and theatres. She will keep you in touch with all that is going on in the world of art, society, drama, sport, sculpture, literature and music.

She is, in short,

VANITY FAIR
449 Fourth Avenue New York City

TREED!

WE have caught her for you! Treed her! Cherry-treed her. Would you like to meet her—a little more formally? To learn her secrets; to pluck with her the gleaming fruit and the brilliant leaves of the most modern and highly cultivated of all Trees of Knowledge? (A tree warranted thornless and Burbank-improved.)

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AIR
York City

NOBLESSE OBLIGE

(*Continued from page 128*)

Work, however, is not the only interest in the Lighthouse. An abundance of diversion is also provided. Those who guide the affairs of this "Happy Factory," as it is called, realize how doubly essential it is for the blind to have physical exercise. The sightless lose so much of normal distraction that unless both body and mind are active, they become morbid. Provision is therefore made for both mental and bodily activity through physical culture classes, a swimming pool, dances, dramatic exhibitions, singing clubs, and vacations.

THE CLINIC AT THE "HAPPY FACTORY"

A most valuable part of the work done by the Lighthouse is the clinic, which is held twice a week for the free treatment of defective sight. Follow-up work in this department is very carefully looked after by qualified field workers, and those who know how little prepared are either the poor or their homes for the proper treatment of disease will appreciate how valuable is this assistance in case of eye trouble. Under the administration of the Sight-seeing Committee of the Lighthouse, admirable work is being done in the inadequate quarters which are at present at their disposal, but there is great need for a new building for a model clinic which shall include a hospital. The report of Dr. Ellice M. Alger is a most heartening and at the same time an appealing recital. From it one learns that in the clinic persons are met with who for years have been supposed to be hopelessly blind, yet whose sight is easily restored at the clinic by the use of medicine and surgery. Other classes who are aided here are the blind and near blind who through the clinic are advised as to the probabilities of improvement or the reverse and intelligently directed in the matter of vocational training. Not infrequently, it is only glasses that are needed, and for supplying these, contributions are solicited.

WAR ON PREVENTABLE BLINDNESS

Dr. Alger emphasizes the important part that heredity plays in blindness and shows how vital is the necessity for directing efforts to check preventable blindness in infants and children. Another phase of the work is that of helping the partly blind schoolchild, whose defective vision retards his progress. The statement is made that twenty to thirty per cent of the pupils in the public schools have serious eye trouble which produces eye strain. In reforming this state of affairs, the committee takes a leading part, and the great problem calls for sanity and good judgment. The desire of extremists to put glasses on every child is not commended by the Sight-seeing Committee of the Lighthouse.

By means of illustrated lectures and the distribution of pamphlets and books on the care of the eyes, including the committee's own publication, "Eyesight and Electric Light," the committee keeps up an educational campaign for the prevention of blindness. There are three thousand one hundred and twenty blind persons in Greater New York alone, and but for the Lighthouse, all but a small proportion of these victims of a cruel fate would live out their years without hope.

The Lighthouse deserves the general support of the public, which has the opportunity of aiding it by patronizing the salesroom at 111 East 59th Street, by taking a yearly membership at $10 or $25, by becoming a patron by the payment of $100 or a founder at $1,000; other ways of assisting are by subscribing to the much-needed clinic hospital, or sending donations of clothing or material. Phonograph records, a sewing-machine and an auto truck for delivery are also needs of this institution.

The NEW HOME *of the* COLONY CLUB

(*Continued from page 75*)

The painting throughout is exceptionally good and does the decorators great credit. The private dining-room for members is almost a replica on a smaller scale of the larger room.

Both these dining-rooms adjoin the loggia which is illustrated at the lower left on page 74. This long gallery with arched roof and tiled floor may be made an open-air dining-room for summer by removal of the glass in its large windows. The main portion of this room is used as a members' dining-room and tea-room, while the end of the room about the fireplace partially screened off from the main room is the smoking-room.

The walls of the loggia have as a foundation color a quiet gray blue, and on this is applied a gorgeous decoration by Robert Chanler, in which the blue of the cranes rivals the scarlet of the flamingoes. Here there is a bewilderingly entangled mass of every bird known to the ornithologists; there, a solitary parrot or macaw swings on an alluring ring; the whole ceiling is brilliant, daring, and very much discussed, but even the most conservative observer must admit that it is the only "temperamental" touch which has been permitted by the architects and decorators.

The fourth floor is entirely taken up with bedrooms; there are twenty of these in the clubhouse; some are large enough to be suitable for a really large country house and some but large enough to meet the needs of an overnight occupant. All are charming, comfortable, and well done, without repetition or monotony. Each room has a comfortable sofa, a well-equipped writing-table, good cupboards, and a connecting bath; there are both single rooms and suites.

Considerable space in the clubhouse is given up to a large and well-equipped gymnasium, in which basket-ball matches and track meets are held; there are also two squash courts and a swimming pool fifty-four feet long and twenty feet wide. Excellent hairdressing and manicuring departments have been installed, and in the basement are Turkish and electric baths.

ANNE TIFFANY

Opening September 11th

At which time our unusual collection of Fall and Winter Furs, Tailleur Suits and One-piece Dresses—*Original Models not shown elsewhere*—will be shown in our newly fitted Exhibition Room

Attention is called to a line of distinctly different Fur Motor Coats

Garments for All Occasions for Immediate Wear

Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. New York

THE JEWELS OF THE MODISTE

(*Continued from page 68*)

wire and placed directly in the front of the hat.

Very pleasing in its blending of soft blue and green tones is the flat spangle, called the scarab spangle, which is the basis of a number of the smartest of the new hat trimmings which have been imported by Leon Rheims Company and Veit Son & Company, who imported the trimmings shown on page 68. Of these flat spangles, with an outline of steel beads, is fashioned the ornament at the top of the group at the lower right on page 68. This ornament is used in many different ways about the crowns and brims of the autumn hats. Of beautifully shaded mother-of-pearl spangles in varying tones of pink is made the blossom of the carnation at the left on page 68, and its calyx and leaves are of pink beads. Of beads, also, is a black buckle with its corner turned back to show a brilliant scarlet bead lining; this appears in the middle of the group at the lower right on page 68.

A great deal of narrow ribbon both with plain and with picot edge is used on the autumn hats. Sometimes the entire shape is fashioned of this ribbon, and sometimes ingenious ornaments such as that shown at the lower right on page 68 are used for trimming. This is a fairly large ornament made of black grosgrain ribbon, rows and rows together. It is held in place by a center of scarab spangles laid closely together.

FLOWERS NOT OF NATURE'S GARDEN

Whole gardens of tinsel flowers have been made to bloom for the autumn hats, and they are like no tinsel flowers which have ever bloomed before in that there is almost invariably a bit of color woven in with the metal thread. In the flat rose which is pictured at the right on page 68, the petals are fashioned of gold cloth with a backing of rose silk which shows about the edge of the metal cloth; the center is of gold fringe.

Not only metal cloth but real metal is used to make the leaves and flowers which go on the new hats. The leaf which leads the advancing group of hat trimmings at the top of page 68 is used on an exceedingly good-looking low-crowned mushroom hat of hatter's plush. Four leaves of this type made of tarnished silvery metal and with an imitation turquoise on either side of the stem are arranged around the crown just above a narrow band of black grosgrain ribbon, which is tied with long ends at the back.

SOMETHING FOR FURRY HATS

In front of this metal leaf in the sketch at the top of page 68, is a delightful little rosette-like ornament made of sharply pointed feathers with a gay, plaid, feather center, and it might with great advantage be placed at the very front of the smart untrimmed hat made of the new furry cloth, which is pictured at the extreme left. Hats of cloth, by the way, are to be a hobby with one of the very smart milliners. Sometimes, as in the hat in the middle of page 68, they are very simply trimmed with braiding. This particular hat is made of a flat plateau of a new shaggy Rodier cloth in fawn color. This hat fits down snugly on the head, and the edges of the plateau, which are bound with fawn colored rat-tail braid, are drawn up in points to the middle of the crown. Three bands of the fawn colored rat-tail braid encircle the hat like a bandeau.

THE HUMBLE CHICKEN FEATHER

In wings, and a great many wings are smartly posed on the autumn hats, the tendency is toward an equal balance effect such as that illustrated at the top of the group at the top of page 68. Lovely soft gray wings such as those which are emerging from the cage in the same sketch, come in pairs. These are lightly touched with black, which gives them much character.

Odd and amusing are many of the ornaments which the ingenious French brain has conceived for the trimming of sports hats. White quills, such as that illustrated below the wings in the sketch at the top of page 68, have been embroidered with the quaintest little Dutch figures standing with arms akimbo; other white quills, as in the feather yet within the cage, show upon their tips gaily colored beetles worked with infinite pains in silk and spangles. The little chickens in this same sketch are beautifully made of little downy chicken feathers. Some of them are white with black heads and some of them are black with white heads and all of them are very flat so that they may be sewed close to the surface of the hat, as is the fashion with so many trimmings this season.

Mrs. Adair

GANESH TOILET PREPARATIONS

SEPTEMBER 15TH WILL BE THE LAST DAY OF THE

ANNUAL 10% REDUCTION SALE

of GANESH PREPARATIONS and APPLIANCES—NOW IN EFFECT

By ordering not later than Sept. 15th, you can deduct 10% from the regular prices quoted below. Send cheque or money order.

GANESH EASTERN MUSCLE OIL, $5, $2.50, $1; for the face which shows lines, wrinkles and hollow formations.

GANESH EASTERN DIABLE SKIN TONIC, $5, $2, 75c; for taking out every trace of puffiness or discoloration, and making the skin firm and white.

GANESH PARISIAN BEAUTY NEIGE CREAM, $1.50; to make the skin blemishless and satiny. Pink, cream or white.

GANESH EASTERN BALM CLEANSING CREAM, $3, $1.50, 75c; an excellent cleanser and good for the most sensitive skins.

GANESH BANDELETTES, $2.50 for box of 12; will do wonders for tired, lined eyes.

GANESH BEAUTY SACHETS, $2.50 for box of 20; for removing black-heads.

GANESH LILY SULPHUR LOTION, whitens and improves the skin, prevents sunburn, $2.50, $1.50.

GANESH CREAM FOR HANDS, $1, makes the skin soft and white.

GANESH JUNO, $2.25, $1.25, improves the size and firmness of neck and bust.

GANESH EYELASH AND EYEBROW TONIC OINTMENT, $1; makes scanty eyelashes grow long and glossy.

GANESH ANTI-PUFF LOTION, $1.25; for bad puffs under the eyes.

GANESH FRECKLE CREAM, $1; for quick relief from sunburn and freckles.

GANESH ENAMELINE, $1.50; to whiten the neck and arms for evening.

GANESH BROWN SPOT LOTION, $1; quickly removes moth patches.

GANESH BAROCARPINE HAIR OINTMENT, $2; nourishes the roots and prevents greyness.

GANESH PILOCARPINE HAIR OINTMENT, $1.50; good for dry hair; makes the hair bright and glossy.

GANESH RETARDINE, $1.75; will reduce flesh, can be rubbed in at home.

GANESH CHIN STRAP (illustrated), $5, $6.50, effects the reduction of the double chin, and eliminates flabbiness.

GANESH FOREHEAD STRAP, $4, $5, banishes frown lines and furrows.

MAIL ORDERS WILL RECEIVE CAREFUL ATTENTION

Write for complete price-list and lecture book.

WHEN IN NEW YORK, VISIT THE SALON

At Mrs. Adair's cool, inviting Salon, much is done to smooth away deep wrinkles, to recharge a withered, sallow skin with life and color, to obliterate wrinkles and skin blemishes, by means of the GANESH STRAPPING MUSCLE TREATMENT ($2.50).

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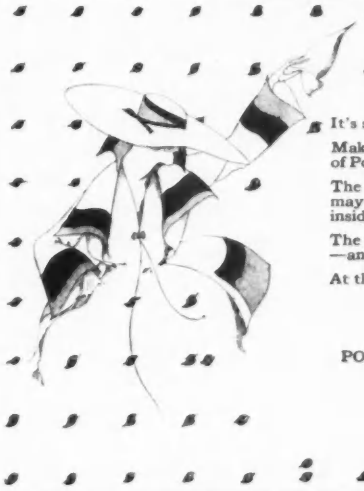

PONTINE

It's so doggy, you know!

Make your new sport coat or motor wrap of Pontine. Build your hat of Pontine too.

The dull, glazed or leather-like surface may be *outside*—and the silk or satin inside. But that's a matter of choice.

The main thing is to do the voguish thing—and that's to wear Pontine this Autumn.

At the very smartest stores only.

DU PONT

PONTINE SALES DEPARTMENT
120 Broadway, New York

The most exclusive Specialty Shop in your town sells the Dresses made by this establishment.

NEWPORT COSTUME COMPANY
Seven West Thirty Seventh Street
NEW YORK

Take a HARTMANN WARDROBE TRUNK to School

Many unusual conveniences added to great strength and wonderful capacity.

The HARTMANN Grand Prize Wardrobe Trunk comes nearer to supplying all the conveniences of your home wardrobe than any other trunk:—capacity—convenience—safety.

"Not a Wrinkle at the End of the Trip"

This is a fact, not merely a phrase. Our patented "cushion-top" holds your apparel snugly—yet gently—and absolutely prevents wrinkling or creasing. Daintiest gowns and dresses can be taken out of the HARTMANN and worn without pressing. This is an exclusive "HARTMANN" feature. No other trunk has it.

Patented Re-inforced Construction

Hartmann Grand Prize Wardrobe Trunks are unusually sturdy—due to our patented inside re-inforcement and strong rounded edges. Your apparel is protected by the re-inforced construction—which makes the "HARTMANN" 65 times stronger—by scientific tests—than any other trunk.

No Excess Baggage Charges

No matter how full you pack a "HARTMANN" it will not exceed the "free Baggage" Limit. This is due to 40-inch height and extreme light weight.

15 additional exclusive features

—created by our designers, make the HARTMANN the most complete wardrobe trunk ever built. You need every one of them—for satisfactory wardrobe service. No other Wardrobe Trunk has them.

A comparison will surely convince you

Do yourself the justice of comparing the HARTMANN with any other wardrobe trunk before making your selection. In this way you will quickly see its superiority from every standpoint.

Sold by Leading Trunk and Department Stores in this Country and Abroad

Made in all sizes at prices ranging from $25 to $125

Winners of the only Grand Prize on Wardrobe Trunks, Panama-Pacific Exposition, San Francisco, 1915.

The HARTMANN TRUNK Co.

Factories Racine, Wisconsin

Chicago **New York**

All Hartmann Trunks covered by patents, granted and pending.

Canadian Licensee and Manufacturer:
The M. Langmuir Mfg. Co., of Toronto, Ltd.

Another example—

of Rawak originality is embodied in this unusual combination. The hat, veil and fur collar all in one.

Insist upon the Rawak trade mark as a guarantee of individuality, quality and style.

PARIS RAWAK LONDON

48 West 38th Street
New York

Exclusiveness is the keynote of our untrimmed shapes. Ask to see them.

AS A MAN MOTORETH

The Dignified First Citizen Does Not Motor in a Racing Car, Neither Is the Scorcher Known by the Quiet Elegance of His Equipage

NOT only is a man known by the company he keeps, but to many he is much better known by the car he drives. Equipage has always been an indication of character. Even after all these centuries, we have a vivid picture of Jehu from the Scriptural account of his driving. He is the first recorded scorcher, and he must have made all Judea sit up and take notice, as he raced by in defiance of the speed laws. The horse, whether ridden or driven, is often a key to his owner's character. Only a brash undergraduate could have conceived the tandem for joy-riding, and given it by way of name a Latin adverb humorously misapplied. There is an equipage for every sort and condition of men, and it has been seriously said, indeed, that some men by long association with their horses come to resemble the beasts. Twenty years ago the opulent rumble of a ponderous family carriage was eloquent of wealth and more so of aristocratic elegance, for horses and vehicle had a certain something that bespoke indifference to mere display, as if the social position of the owners was so assured as to need no confirmation. Fifty or a hundred years ago few things spoke more strongly of social distinction than the aspect of an elegant lady as she appeared to the outside world through the oval window of an old-fashioned family coach, a vehicle such as the newly enriched hesitated to purchase, so sacred it seemed to their betters.

THE HORSEBACK BEGGAR

Perhaps the time will come when the horse will be almost extinct, when to ride behind a pair of horses will be a higher distinction than to possess and use the most luxurious of motor-cars. Meanwhile, the motor-car has become a delicate index of character. The beggar on horseback is the acme of elegance compared to the cad in a motor-car. He illustrates admirably the danger of trusting any man with too much power, even horsepower. If he does not habitually break the rules of the road, he insolently insists on all his rights and a little more. He talks much of his machine, brags of its speed, and boasts its cost. The motor-cad is a creature to make the judicious grieve and the impatient desire to do him bodily harm. Society in general has quickly adjusted itself to the motor-car. Perhaps men talk a little less about makes, speed, and prices than they talked in the days when motor-cars were eccentric in conduct and filled with alarming possibilities.

The motor passion has become universal, and the man who made a million last month with unwashed hands (and has not since had time for his ablutions) can pay as much for a car, and will probably wish to pay as much, as a citizen of the highest distinction. The dealers will try to save him from himself, but the wife is apt to wish that there shall be something distinctive in the vehicle, with the result that she and her lord ride abroad in a brilliant purple limousine, proclaimed for just what they are. Colors advertise as well as words.

Of course the instinct for self-advertisement is not necessarily vicious; it may go with much native kindness; it is even likely to be accompanied by native vigor. The things it is unlikely to consort with are delicacy of feeling and that almost lost virtue, modesty. Those who have these things and also motor-cars, are apt to have motor-cars of quiet elegance, "conservative" is probably the trade word for such vehicles. One expects their occupants to be such men and women and children as bear the stamp of gentle breeding. They will not contend loudly with the motor-cad for the right of way, and they will be scrupulously courteous to him of the unwashed hands.

THE PASSING OF THE AUTOMOBILE FACE

Time was when we talked of the "automobile face," as connoting a nervous strain natural in the presence of danger. Motoring to-day at moderate speed is conducive to serenity, and the motor-car face is certainly not a world map of worry. Different motorists, however, take their motoring variously, and with correspondingly different facial expressions. The motor-cad, who habitually drives too fast, goes honking through a crowded city street with the defiant expression of one expecting the curses of all in sight.

Some women are extremely sensitive to the stares that greet automobilists in streets where speed must be slow, and a woman's method of taking these glances —curious, hostile, perhaps insulting, is an index of character. She of the gorgeous limousine or victoria is exactly in her element. The opportunity to display herself has come, and every staring eye is welcome. Other women's faces endure the ordeal with expressions all the way from frozen indifference to simpering embarrassment. She of the perfectly appointed inconspicuous car, one would like to think, will neither court nor shun the glances of her kind, will preserve a serenity that is not Arctic, and permit herself to enjoy the spectacle afforded by the crowd, that the entertainment may be mutual between them.

"Tour-Rain" COATS

AUTO, TRAVEL, SUNSHINE, RAIN

SO irresistible are these man-tailored, artistic, utility coats that they are chosen by most women for style alone. But *"TOUR-RAIN"* Coats have still other advantages. Their adaptability for *Auto, Travel, Sunshine or Rain* makes them indispensable to Fashion's wardrobe.

English Tweeds and all other fashionable fabrics are used in their building—and every garment is Cravenette proofed and lined with guaranteed linings.

You should have a *"TOUR-RAIN"* in your wardrobe.

They are moderately priced at the better shops.

Send for style booklet A9 and the name of the dealer in your city featuring "TOUR-RAIN" Coats.

H. GOLDMAN & CO., INC.
43-47 WEST 24TH ST. NEW YORK CITY

Insist on seeing this label. **It is the maker's guarantee.**

"Tour-Rain" Coat
"Cravenette" PROOFED

Mme Pauline
106 W. 118TH ST.
NEW YORK CITY

Joseph
Caps–Aprons–Uniforms

129 East 34th Street, New York
At Lexington Ave. Tel. 5871 Murray Hill

NURSE'S COSTUME
No. 1845 (At left) White uniform of half Linen and half fine cotton, $3.50.
Five-gore apron of same material, $1.00
Bib to match 50c. Hemstitched cuffs, pointed or straight, 25c a pair.

COATS AND BONNETS
The Helen 844 (In centre) of fine all-wool English serge; black, navy blue, gray, $26. Bonnets, $8; with veil $10.

MAID'S COSTUME
No. 257 (At right) Imported silk poplin $12.50. Exquisite apron, collar and cuff set, as shown $5.
Other aprons 39c up. Uniform in black sateen, $3. Imp. Irish Poplin, $5 English mohair $12. Aprons and head wear for all occasions

Order by mail, or call **Send for portfolio designs**

Gerhardt & Co

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Opposite Ritz-Carlton

Announce their Imported French Hats and Original Designs are now on Display

MME. ROSE
(INC.)
Gowns Reconstructed
AND MADE TO ORDER
ALMOST MAGIC

What would you think if we told you that we could take any gowns you have discarded as being absolutely worthless, or out of date, and reconstruct them into the very newest fall creations, at a very moderate price?

THAT IS JUST EXACTLY WHAT WE GUARANTEE. THE REASON WE DO SUCH AN IMMENSE VOLUME OF BUSINESS IS THAT OUR CUSTOMERS KEEP ON RECOMMENDING US. LET US PROVE TO YOU THAT WE CAN DO JUST EXACTLY WHAT WE HAVE STATED.

Thirty years in making gowns and reconstructing them has put us in a class by ourselves. Above all, our prices are within your means. Send us any of your gowns and we will look them over carefully and give you price and full particulars by return mail. If our price does not meet with your approval, we will gladly return the gowns to you prepaid.

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Telephone Bryant 2771

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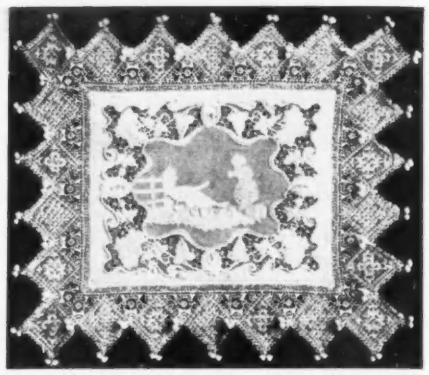
Autumn
Exhibition
of
Paris Models
will be shown
at
Dinsdale Cottage
Berkeley Avenue
Newport
From August Twenty Fourth
and at
3 East 48th St.
New York

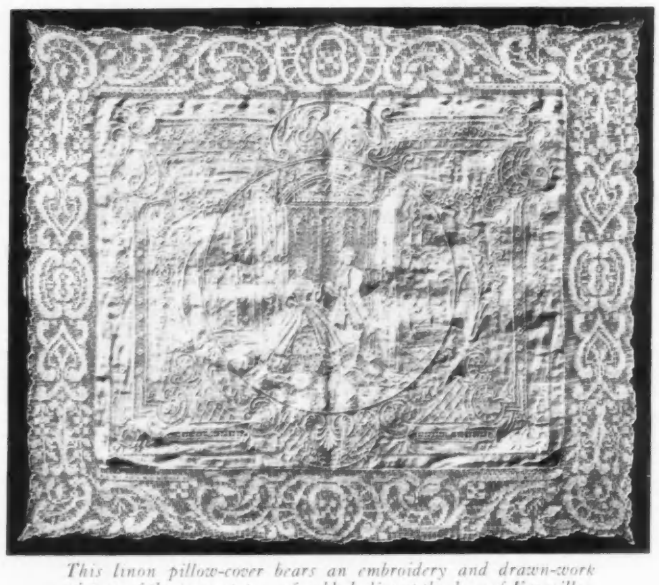
PROOFS OF FRENCH PATIENCE

(Continued from page 82)

By superimposing certain threads, a "shadow" effect is obtained which throws the picture into delicate relief. Lenses must be used for the drawing of the threads, and should a mistake be made, the work is spoiled. So trying is the work that each worker must be replaced, after an hour's toil, by another. Strange to say; the girls whose fingers are engaged for a short time each day on this fairy-like work, devote the rest of their time to the roughest toil, and equally strange to say some of the finest pieces are the work of men. It seems odd to think of these almost incredibly delicate designs as being the work of masculine hands, but it is nevertheless true. Just as, in the long-ago days, the best tapestry workers were men, so to-day some of the finest embroiderers are men. The linon pillow-cover illustrated just above is the result of the long-suffering patience and the deft fingers of some mere man. The design, a small round child and a group of voracious geese, is done in drawn-work, surrounded by remarkably fine filet and Venetian laces. These pieces of drawn-work are made in that eastern part of France which has been unhappily the scene of desperate battles. It is the intention of the artist under whose direction the work is done to establish, after the war, a school for the perpetuation of the industry.



The "Child with the Geese" is done in drawn-work on a linon pillow-cover edged with filet and Venetian laces. It seems strange work for the masculine fingers, but, just as the best tapestry workers used to be men, the finest embroiderers are men



This linon pillow-cover bears an embroidery and drawn-work picture of the presentation of noble ladies at the door of Versailles. This exquisite work was done in the eastern part of France, before the war broke out; the artist who supervises it plans to establish a school for it when the war is over

THE FRUITS OF DECORATION

(Continued from page 50)

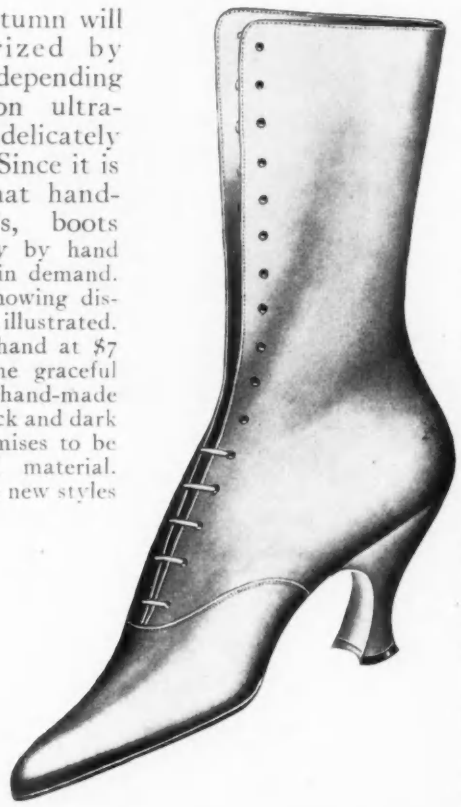
basket, also containing pink grapes. One may use any decorative fruit which happens to be in season, instead of the grapes.

But the individuality of my friend asserts itself most strongly in the idea of her nightly repast. Beside her bed, on the table where her books and her clock await her awakening, are two crystal boxes joined by violet silk cords with violet and orange tassels. The boxes contain apples, figs, and grapes within easy reach, to help pass the sleepless hours that surely come. Plums and cherries thus clustered will give an effect not less decorative nor less harmonious. The table is sketched at the upper left on page 50.

Upon her dressing-table, she has placed a pink marble box divided into three compartments, the middle one of which is a little smaller than the others. The middle compartment is filled with peaches almost hidden in their leaves, and the sides overflow with great clusters of grapes. The box appears at the lower right on page 50. Then, too, in her home, I have seen china baskets, china bowls, or simple Wedgwood plates, filled with oranges and bananas and placed on a grand piano; upon rosewood, they are decorations to vie with any or all flowers.

My friend also uses a great somber-colored Indian platter filled with fruits as the only ornament upon the table. I like, too, the little standard in the entrance hall of her home. It is of crystal, poised upon crystal feet. Oranges are placed at the bottom, each attached to a green silk cord which ends in a tassel. The ends of these cords hang outside and are so arranged that in pulling upon the tassel, one secures the orange. As a border, perhaps a garland of plums and lemons and foliage would be pretty. This vase is sketched in the lower middle of page 50.

THE boot for Autumn will be characterized by extreme simplicity, depending for distinction upon ultra-graceful lines and delicately modeled contours. Since it is in these features that hand-workmanship excels, boots made partly or entirely by hand will be more than ever in demand. At $7 to $12 we are showing distinctive boots of the type illustrated. Those made partly by hand at $7 and $8 exhibit the same graceful lines as the more costly hand-made models. Kidskin in black and dark colors, or all white, promises to be the season's favored material. Inquiries concerning the new styles are invited.



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GIVES THAT

DASH, STYLE *and Touch of* **YOUTHFULNESS**

Timothy F. Crowley Inc.

Look for this label in every piece—it means

"That Something New"

At All Best Shops.
We stand back of every piece.

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40 East 22nd St., New York

If your favorite shop hasn't our Neckwear, write to us—we will help you.

For
"Home"
"Hotel"
"Office"
"Camp"

"FOLDWARDO"
The Folding Wardrobe

When in use holds 8 or 10 suits or dresses. When rolled can be carried in suit-case or trunk. Hung on the wall or door **Foldwardo** makes a closet in every room or it can be used inside a closet as a container for extra clothing, light suits and evening gowns, keeping them free from dust, doing away with troublesome separate covers. Made of washable material (samples on request), with removable cover for laundering. Special length for men's use, 6 inches shorter than regular length.

In plain linen color - - - $4.00
In Cretonne effects - - - $5.00

Sent parcel post C. O. D. postage prepaid. Money refunded if not satisfactory.

Shops write for discounts

FOLDWARDO SALES CO., 248 W. Connecticut Ave., ATLANTIC CITY, N. J.

"B.B." Laces

Hand-made and "B.B." Laces shown side by side

Our Trade Mark divides them—Which is which?

Seeing is Believing

GO to your favorite shop and ask to see the **"B.B."** Laces mounted on a card side by side with **Hand-made Laces,** of which they are reproductions; also examples of a **"B.B."** Valenciennes and Cluny washed 100 times. You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful **"B.B."** Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

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Vanity Taffeta

TO know that one's gown is smart, becoming—that is gratifying! To know that it is fashioned of exquisite material—that is delightful. To know that this material is ***Vanity Taffeta,*** whose color, lustre and texture are the last words in quality—that's satisfaction! You can buy ***Vanity Taffeta*** at your favorite shop. Be sure you see ***Vanity Taffeta*** on the selvedge. Sample on request.

KOHN, ADLER & CO. PHILADELPHIA, PA.

DO you want to look like everybody else, or do you prefer to have others want to look like you?

To make *your* new costumes most suitably different start with the selection of the silk.

Look for the revealing marks of identification that distinguish Mallinson's Silks de Luxe.

*Pussy Willow Prints *Will o' the Wisp
*Indestructible Voile †Georgianna Crepe

H. R. MALLINSON & CO.
New York, Paris, London
"The New Silks First"

*Reg. U. S. Pat. Off. †Trade Mark

MALLINSON'S
Silks de Luxe

The new French village may lack the picturesque appeal of straw-thatched roofs and plaster walls, but even artists will approve of this cheerful cottage with its simplicity of design, and its suggestion of comfort

THE RECONSTRUCTED CITY

(*Continued from page 87*)

But it is impossible to think of the castles without remembering the little villages which surrounded them. On the plains of Artois and Picardy, the century-old steeples, the columns of blue smoke, the elm-tree groves were visible from afar, and the roads that led to them were bordered with poplars. There was something appealing about the rickety and decrepit cottages, the straw-thatched roofs gay with wall-flowers, and the penthouse doors wreathed in grape-vines. No one knew how long the hamlets had been standing; no one knew how many generations of laborers had been sheltered in their picturesque cottages; their humble origin was hidden in the early annals of the country.

THE OLD VILLAGES OF FRANCE

But to attend mass in some village church after the outbreak of the war made me realize what their history might have been. The few people present were old men in blouses and women wearing caps; the army had taken the rest. The altar decorations might not be in the best of taste, and the singers might sometimes forget the key, but in quavering voices the congregation intoned, nevertheless, the ancient litanies, the same that had been sung for centuries on every Sunday in all the villages of France.

In these villages the men had cultivated the same fields, the women had spun the same wool, and the children had inherited the same property. Many of them had never left their fields, had never even thought of leaving them, except when they went to a neighboring village. Considering all this, I could easily understand the attachment of the peasants for their plots of ground, for the ground on which they were born, on which they expected to die, their small domain laboriously acquired, which they inherit from their fathers and will to their sons.

EVEN AFTER DESOLATION THEY RETURN

And in the north of France hundreds of the little villages exist no more; it is difficult even to discover a trace of their existence, and those villages that still remain are likely to disappear before the Germans shall have left the country. But one thing is certain. The very day after this territory has been evacuated, its former inhabitants will come home again; that is to say, they will return to the spot where once their homes stood. Even during the bombardment, some of them could not bear to leave their houses. They persisted in repairing the ravages of the shells, and they cultivated the fields in spite of bullets. When peace is concluded, all the survivors, men and women, will come back.

The stately castle cannot be reconstructed, but there will be no delay in

(*Continued on page 138*)

In the exposition village there are houses to fit families of all sizes, and a rather large one might move into this capacious cottage. Like all the dwellings, it may be shipped where one will, but there is nothing to indicate that the trees come with it

Simply say to your dealer

"I WANT

La Mode REGISTERED TRADE MARK

SMART UNIFORMS

FOR MY MAIDS."

"What a relief" that so important a household problem can be solved so easily.

No. 384—Dress made of black, white, brown or grey cotton pongee; detachable organdie collar and cuffs with smart fluted edge. Apron and cap to match. Complete outfit .. $7.50

No. 354 — Tu Fold model. Can be worn either high or low neck. Made of black, grey or brown cotton pongee; detachable hemstitched white organdie collar and cuffs..... $3.50

No. 453 — Same model of white linen finished cambric, attached collar and cuffs.... $3.00

For the HOSTESS

"Your Maid & How She Should Dress," an illustrated booklet, settles puzzling details of form. Send for a complimentary copy including Booklet V and name of nearest La Mode dealer.

Sold in good shops everywhere. In Greater New York at

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Abraham & Straus Fred'k Loeser & Co. Franklin Simon & Co.
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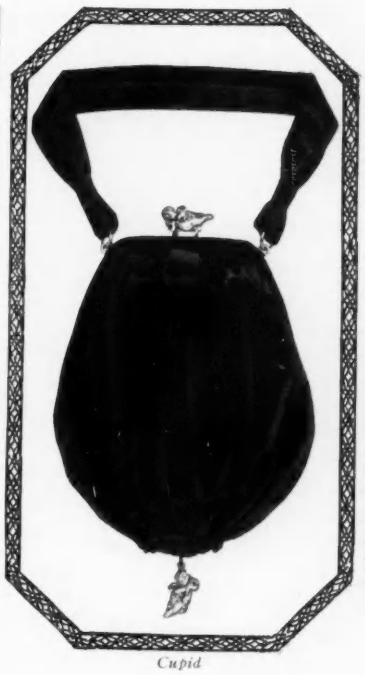
HAYS AND GREEN
352 FOURTH AVE. NEW YORK



Cupid

Cherub

THE LOVE TWINS

"Cupid" and "Cherub"

At last — the "love element" in Hand Bags! Quaint little silver ornaments on each bag give them their romantic names. If your dealer hasn't them, order from us, specifying materials, linings and whether you want "Cupid" or "Cherub."

Five Dollars Up

Materials: Moire in colors, Silk Velvet in colors, Bright Black Pin Seal.
Linings: Moire and Fancy Silks.

LEVY & MERZBACH
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Did it ever occur to you that MARY GARDEN is the incarnation of CLEOPATRA, Queen of EGYPT? Like MARY GARDEN, she was famous for intelligence and beauty.

MARY GARDEN PERFUME—the subtle fragrance specially created by RIGAUD, for the divine Prima Donna, identifies EVERY-WOMAN with a personality which renders her captivating and alluring—by accentuation of personal charm.

Mary Garden Perfume

Toilet Water, Talcum, Sachet and Face Powders, Rouge (Vanity Case), Lip Stick, Massage, Cold and Greaseless Creams, Soap, Breath Tablets and Hair Lotion. Sold Everywhere.

Lilas de Rigaud
—the only true odor of fresh lilac

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Master Perfumer
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"INOCENCIA"

V-387—Novelty tailored silk model, black silk ribbon tie, drawn through two French buttonholes. Shoulder seam and armhole corded with self material. In genuine mervellieux. Colors—Pink, Blue, Orchid, Coral, Bordeaux, Green, Cerise, Paquin and White. Price..... **$10.50**

V-354—Same model in Radium Silk. Colors—White, Blue, Maize, Coral, Autumn Brown. Price **$8.50**

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Mail orders promptly filled. Catalog on request

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The Waist House
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Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.
Sizes 7 to 10½
White Buckskin, Button or Lace
White Linen Button (white soles). **$4.50**
Tan Russia or Black Russia, Lace or Button **3.50**

Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8
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Tan Russia, Black Kid and White Linen, Button **2.25**
Tan Russia and White Linen, Lace. **2.75**

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Exclusive footwear for Men, Women & Children

Baby's "AID-TO-WALK"
ankle support shoes have the endorsement of the highest medical authorities.
Sizes 2 to 6

White Buckskin, Lace . . **$3.00**
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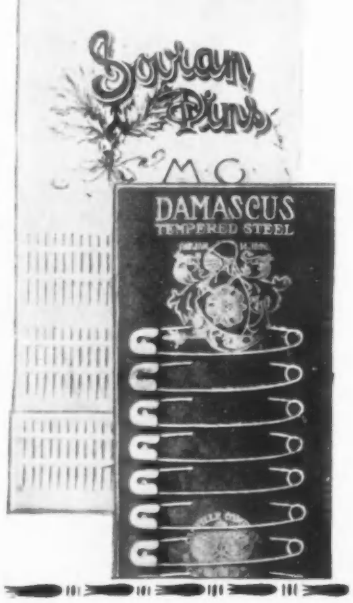
Tan Russia, Black Kid or White Linen, Button . . . **1.75**

Booklet of Men's, Women's and Children's Shoes Upon Request to Dep't. 100.



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The Safety Pin which Combines *Perfection of Looks* with *Protection to Hand and Fabric*. Made of tempered, tested Steel Wire, with clasp *as flat as a coin*, and *coil sheathed* to prevent pulling or puckering. Nickel, Black or Gold Finishes in six handy sizes.

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The Common Pin with a *Well-Developed Head* and *Needle-Sharp Point*. Made with points that go deep down and clear through; that *don't* get "curly-headed," that *don't* lacerate the fabric; that *do* have large heads, easy to push in and pull out.

5 sizes—360 pins to the paper (60 more than common makes). Also in handy ½ pound boxes for home and dressmakers.

It's a big thing in even a little thing like a Pin to *refuse substitutes*. Ask for "*Damascus*" and "*Sovran*" by name.

OAKVILLE COMPANY
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WATERBURY, CONN.
Dept. V.

Makers of "Clinton" Safety Pins. Also "Defender" and "Treasure." *A Useful Article for Your Dressing-Table* — Send 10c for a big 10c worth of Pins, and a dainty pin tray as well.

THE RECONSTRUCTED CITY

(Continued from page 136)

rebuilding the cottages and in starting up the plough. Obstacles will arise, of course; there will be lack of materials and lack of workmen. Men from the trenches may be left, but many of these will not care to return to a part of the country where they suffered so long. Foresighted people have realized the importance of this question, and, not wishing to be taken unawares, they have begun to seek a way of quick construction, a plan for cheap and provisional lodgings. A convention of all the building industries has been proposed, and an exposition has recently been opened in Paris.

THE RECONSTRUCTED HOME

For some time I had been wondering about the queer little houses of wood and cement which were rising on one of the terraces which skirt the Jardin des Tuileries; I even saw a steeple surmounting a miniature church. It was shortly after this that I noticed a placard announcing the opening of the Reconstructed Home. Before I saw the new city, I had my suspicions of it from an artistic point of view. Even the humblest architects of the past were clever people of common sense and good taste, but it seems to me that those who have succeeded them are not always similarly endowed. I feared the pretentious and vulgar designs, the shoddy, useless, and intricate ornaments, the eternal sameness of cheap wares. Heaven only knows what a wave of bargain horrors has been poisoning the country for over fifty years; and how landscapes have been marred by the small middle-class houses and gingerbread villas that flourish and swarm everywhere, like mushrooms.

A VILLAGE READY TO SHIP

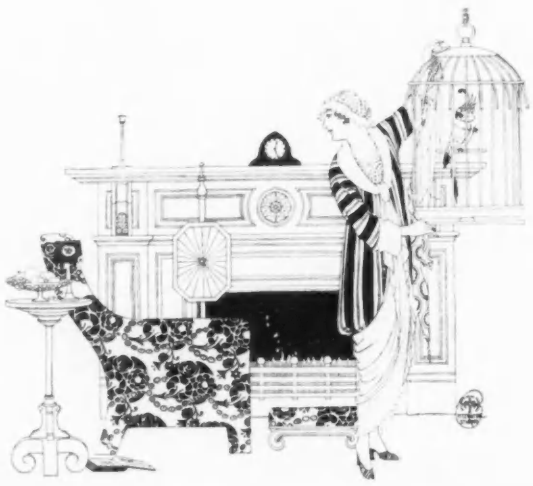
But despite my lack of confidence I visited the new exhibition, and it deserves a visit, were it only to notice its utilitarian aspects. There were little houses which had been built, so I was assured, in the twinkling of an eye. If I should care to, I might tear them down with my own hands and rebuild them again with the greatest ease.

It was guaranteed, furthermore, that they could be made larger or made smaller or even raised higher up, and all by my own efforts. At first I smiled incredulously, but in the face of authentic explanations I had to admit myself convinced. These houses have rooms, dining-rooms, beds, bathrooms, pretty little curtains, everything, in short, which a regular dwelling ought to have; and they are presented to the buyer for the small consideration of five thousand, four thousand, three thousand francs—ridiculously low prices. The city even contains a post-office where one may send a telegram, a church ready to receive the faithful, and a bright gay schoolhouse on top of which floats the flag of the Allies.

It is, in short, a whole little village, which has risen from the ground as if by enchantment and which may be taken to pieces at a moment's notice and packed and shipped to the place where it is needed. But I found it impossible to discover the material of which the houses are made. They may be of stone, of wood, of sheet-iron, or of cement, whatever it is will remain a mystery which I can not elucidate. All I can do is to quote the catalogue in which it is clearly proved that these dwellings are warm in winter and cool in summer and that, in spite of the thin partitions, they enable the inhabitants to enjoy a most enviable calm and quiet.

GOOD DESIGN AND SIMPLE DECORATION

Nor is there anything displeasing about their appearance. The lines are simple and the contours unspoiled by ornamentation; no more can be expected of them for the present. They are painted in clear colors, and, with the blue shutters or green lattices, the geranium-decorated windows and the rustic fences, they bring to mind the miniature country-houses that amuse children. Many of the cottage interiors are charming; some are simply in white wood with no interior decoration except the essential things; but the table, the chairs and the table-cloth are so pleasant, so fresh, and so neat; the cradle and the windows have such prettily colored curtains that nothing could be added without being superfluous. It is thus clear that exquisite results may be obtained with very little material. I did see some houses which were somewhat more elaborate, but even here the chief attraction lay in the arrangement and in the coloring. The materials were common but they were used to the very best advantage. Everything had been thought of, and a high standard of refinement was always combined with perfect simplicity. If my opinion should be asked, I am willing to admit that, quite aside from any question of the war, I should be very well contented to let the rest of my days slip peacefully by in one of these little cottages.



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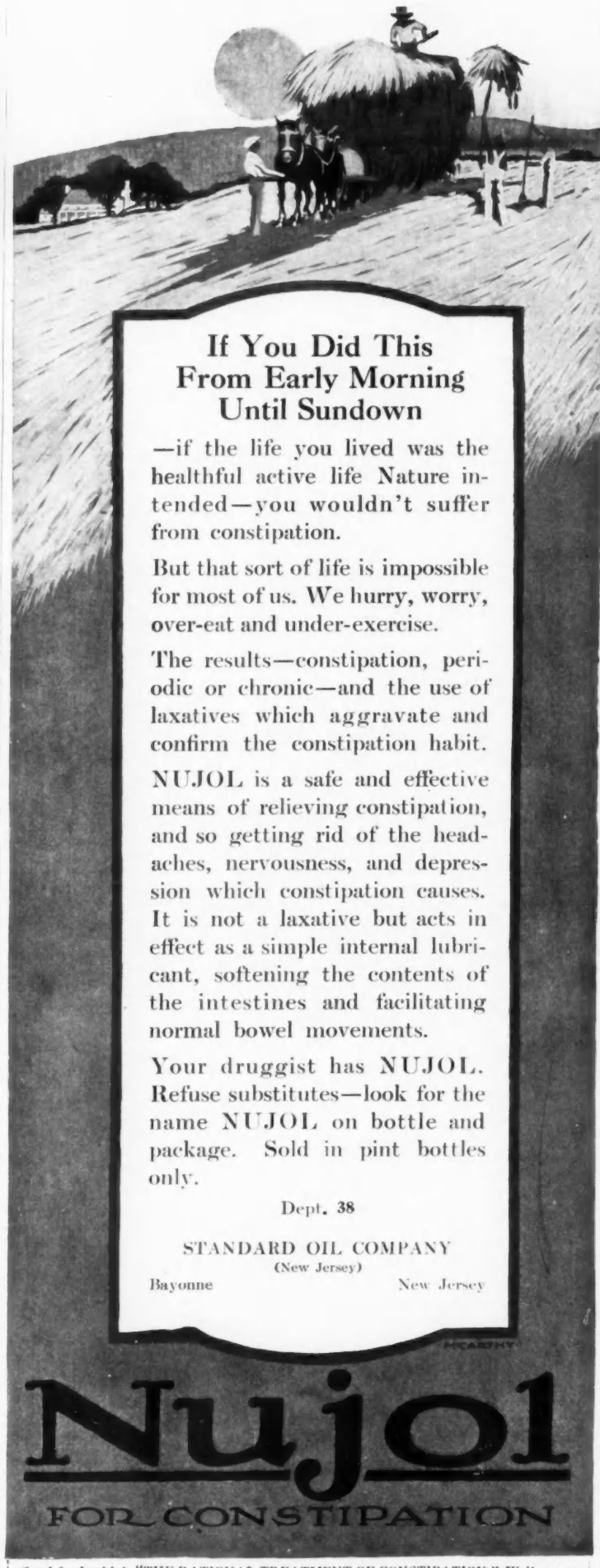

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Designers and makers of Sports Hats for Women and Men.

"There's a Merton Hat for Every Sport"

PARIS SHAPES THE AUTUMN HATS

(Continued from page 40)

It is of old-blue felt and dark blue taffeta; the top of the crown is of taffeta, the sides are of felt banded with blue taffeta and outlined with small applied flowers of dull pink beads and embroidery. The brim is also made of felt and taffeta. This hat is exceedingly pretty.

Mme. Carlier employs chenille very effectively; in the beige morning hat photographed at the lower left on page 38, the brim is embroidered with beige chenille. A hat of dark blue faille from the Maison Carlier is adorned with flowers embroidered on the brim with dark blue chenille cord. Chenille flowers, made of silk and with the petals covered with chenille embroidery, ornament some of the Carlier creations. In addition, Mme. Carlier uses flowers of *métal lamé*, which makes the pink petals of the roses frosty with gold. These metal flowers are exquisite. Mme. Carlier showed me a box full of them, roses and all sorts of frosty-gold blooms, in blue, beige, violet, and all colors.

CHEZ HAMAR

Mme. Hamar hats many of her clients with fur, for autumn, coquettish, whimsical, little shapes of fur. She also employs weasel, otherwise known as "blond ermine." A fetching little fur set of weasel is sketched on page 35.

The soft light brown of the fur, with the black tail-tips and the white markings, is very effective with a tailored frock of beige or of some dark color.

Mme. Hamar has just made a number of pretty hats for Mlle. Dorziat, some of which will be worn by this talented actress in London in September, in "The Hawk," in which she scored such a success in America, a season or two ago. These Hamar hats will be worn above some ravishing frocks by Doucet. Mlle. Dorziat posed for Vogue, and the photographs it is expected to publish in an early issue.

The new *canotier* at the Maison Hamar has a deliciously subtle tilt to the brim, being rolled up a bit in front and a bit in the back, and the resulting curve proves very youthful and becoming. The one sketched on page 40, at the lower left, is fashioned of gray felt trimmed with gray felt cherries, and the brim is made of chestnut colored plush.

THE HATS OF DEMAY AND OF LEWIS

Marcelle Demay has originated a number of new and delightful shapes, two of which are sketched on page 40. A Russian turban of green felt from this house is very odd.

Lewis is exploiting the tricorn, four variations of which appear on page 37. Of velvet usually, scantily trimmed if at all, the hats of Lewis are very smart and exceedingly pretty. The Lewis berets are of black or deep violet velvet; and there are also many pretty hats in gray and beige velvet. Silver braid, ribbon flatly sewed on, and odd bits of plumage trim many of the Lewis creations. A. S.

The TYRANNY *of* FRIENDSHIP

We are so absorbed in the ecstasy of possessing friends, so proud of our ability to make them, so humbly anxious to hold them, that we seldom realize the tyranny of friendship. It is a great pity that such a harsh word as tyranny should creep into the discussion of such a tender subject. But until we recognize the potential tyranny which lies concealed in friendship and learn to control it, we can never hope to be artists in friendship.

One of the strangest things in the practise of love is the privilege which those who love assume of making demands on the loved one. Once we are possessed of the heart of another human being, we want his mind, too, his thoughts, his very moods, even his time. The greater our love, the more exacting our tyranny. Among acquaintances such avariciousness would be considered in the worst possible taste. Among friends and in the family, love is a sort of divine sanction for selfishness. It is rarely that we learn the secret of holding the hearts we love in a tight grip, but loosening our grasp on thoughts, moods, and time. No one should forbid us to love, but we should be warned when we are in danger of becoming kindly tyrants.

Friendship is delightful because it is, in its very essence, free-lance affection between two mutually independent people; there are no bonds about it, no blood ties, no irksome demands. It can be broken in an atom or obtained in a flash. The instant friendship ceases to be thus spontaneous, when it becomes selfish, presents claims, and turns grasping, then it loses its very finest essence.

There are friends who are hurt if we refuse them our entire confidence; there are friends who are suspicious if we deny them some of our time, or who are jealous if we have other affections; there are friends who watch our moods and ask us if we are "cross," when we are merely thoughtful; there are friends who sulk if we ever refuse to be with them, or who fancy we have forgotten them if we are silent for a week or two; there are friends who want to know what every minute of our life holds; and friends who question us closely about our most intimate thoughts. It is all beautiful, forsooth, because it is love. Fairly viewed, it is tyranny, the worst kind of mental, moral, and social tyranny.

Friendship is a matter of finely balanced values. The difficulty lies in knowing how to respect our friends' freedom, and yet to give them a nicely adjusted amount of love, a fair understanding, a judicious companionship. The ideal friend never makes excessive claims on friendship; he gives what he receives in a balanced mutual generosity; his confidences are spontaneous; he never solicits; he is always understanding, but never curious; he avoids too great an intimacy and never courts disillusionment; he knows that the finest moments of friendship are not pre-arranged; he never demands, because he himself is impatient of any claim; and he is never suspicious, simply because it never occurs to him to be.

It takes a great deal of courage to be a good friend, but the reward is magnificent. Friends are a good reason for living, a better reason for living well. Success in friendship means having a wholesome respect for individual freedom, insisting upon that freedom for oneself, and attaining, by the avoidance of tyranny, that finer understanding which makes no demands, but is the very essence of unselfish love.

MILDRED R. CRAM.

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A Complexion Chat

The summer with all its delights and enjoyments is on the wane. The curtain is about to drop. The next scene is autumn. But, is Milady prepared for the shifting scenes? Has a summer outdoors—have the subtle tactics of sun and wind—has the season's "mermaiding" left the complexion intact? Hardly! Freckles, a parched skin and tan remain to mar the beauty of her complexion through autumn. For freckles or sallowness can never be consistent with real beauty.

Just how, you may ask, are the traces of summer's havoc to be removed from her complexion? The question can have but one answer. At least, so testify the most famous beauties of France and England; so testify women of the highest rank in the European courts and those socially prominent both here and abroad. They know how they have preserved and enhanced the beauty of their complexions through many seasons.

And This Brings Us to Mme. Rubinstein

Mme. Rubinstein *is* the answer. It is to her that these women go. It is she who is the master-director behind the scenes. She watches the shifting of seasons, their various effects on various complexions. Her knowledge guards the beauty of these thousands of women throughout the entire world. Hers is international fame as a Beauty Culturer. It is of Mme. Rubinstein that a famous English Beauty once said: "She has the secrets of Beauty at her finger tips."

To Mme. Rubinstein, then, Milady goes. She visits her now, that she may be freed from all traces of sallowness, sunburn or freckles on her skin;—that she may be delivered from wrinkles or crowsfeet, open pores, or coarseness of skin, blackheads or the many signs of Time; that her birthright sweetness and color of "rose and ivory" may be made hers again.

If you are unable to visit Mme. Rubinstein, you may still benefit by her advice and treat yourself in your own home under Mme. Rubinstein's expert directions. For the reader's convenience, too, that there may be no delay—a few of Mme. Rubinstein's Beauty Preparations, particularly seasonable now, are listed below:

Valaze Beautifying Skinfood

which restores, stimulates and preserves the skin. Its effective results are noticeable in a striking manner. By the aid of **VALAZE** the sinking flaccid tissues grow more robust and firm; the wrinkles become fainter; the muddy, drab, freckled, weather-beaten skin becomes clear, smooth and lustrous; the cheeks gain in succulence, color and beauty. It is not a "make-up" in any sense of the word—its mission is not to "put on" a show of "artificial beauty," but to bring to actual appearance the inherent beauty of every woman's face. **VALAZE** has been used for years by the best-known women of aristocratic and royal circles abroad. Just as a good complexion is the foundation of real beauty, **VALAZE** is undeniably the foundation of a good complexion. As a matter of fact, there is no secret of beauty—but **VALAZE.**

VALAZE may be had direct from Madame Helena Rubinstein at prices far less than the international reputation it enjoys would seem to warrant, in pots at $1.00, $2.00 and $6.00.

Blackheads, and Greasy, Coarse Skin

Valaze Blackheads and Open Pore Paste refines coarse skin texture, removes greasiness, blackheads and reduces enlarged pores. Price $1.00, $2.00 and $5.00.

Valaze Liquidine overcomes oiliness and "shine" of the skin and undue flushing of nose and face. Price $1.50 and $2.75.

Baggy, Relaxed and Flabby Skin

When you feel that the muscles and throat are becoming flabby and loose, what is really required is something to remedy the defect. I have found among all the preparations that I have been able to recommend the **Roman Jelly** (price $1.50 and $3.00) and the **Georgine Lactee** (price $2.50 and $5.00) the best suited for this condition. Used in time it will prevent such a condition as this.

Improving Growth of Eyelashes

The Novena Eyelash Cream stays falling eyelashes and eyebrows, strengthens their growth—at the same time darkening them. Price $1.50.

Use and Choice of Face Powders

Valaze Complexion Powder, for normal and oily skin; Novena Poudre, for dry skin. Price $1.00, $2.50 and $4.50.

For Double Chin

The Valaze Reducing Jelly (price $1.50 and $3.00) also **The Valaze Reducing Soap** (price $1.25 a cake) are the two most effective preparations to remove a double chin as well as superfluous fat.

BEAUTY TREATMENTS

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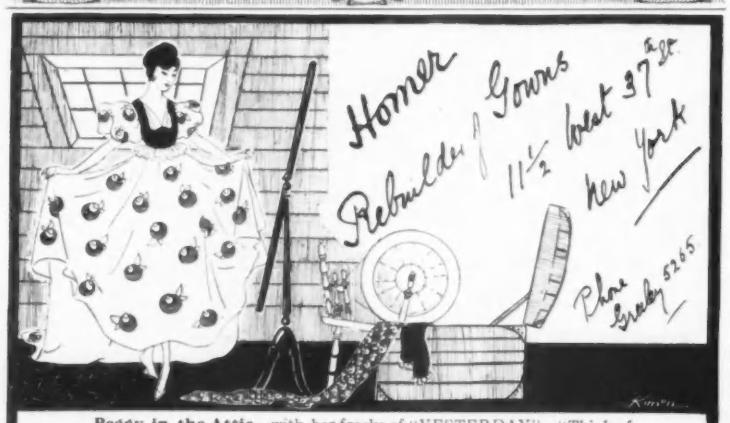

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TRAINING THE CONVERSATIONAL VOICE

A PERSON with a pleasing singing voice usually spends a great amount of effort, time, and money to cultivate it further; the person who spends an equal amount of effort, time, and money to cultivate her speaking voice is rare indeed; yet only a few become singers, and most voices are destined to be heard in the business world or at home or occasionally at the club.

A pleasing speaking voice is always commented upon, probably because it is unusual. The voice may be trained to greatest advantage in childhood and in youth, but voice improvement is possible at any age. The pitch can be lowered, the rate of speaking influenced, and the keynote may be changed to a more sympathetic one. In order to improve the speaking voice, one should first study deep breathing, the basis of voice production.

The first condition for deep breathing is right position. In standing, if the chest is forward and high and the weight is on the balls of the feet, there is no strain or pressure anywhere, and the organs of breathing are free. When the shoulders are thrown back, as is often wrongly the posture of public speakers, the head comes forward, shutting off the voice in the throat, besides giving an appearance of conscious effort and pomposity. On the other hand, one who stands with chest relaxed interferes with the action of throat, lungs, and diaphragm, and necessarily produces a voice in keeping with the attitude.

The second condition for deep breathing is freedom of movement. Motion is at the joints, and the muscles which move these joints may be made flexible by slowly contracting and relaxing them. When this is done, rhythmical movements of the entire body should be made slowly, counting aloud 1, 2, 3, 4. These should conform as nearly as possible to the movements in daily life; rising and sitting, turning to right or left, bending from the hip (sitting), swaying at the ankles, raising the arms, turning the head, rising on the balls of the feet for poise, and taking walking steps, with the arms hanging free.

RELATIONSHIP BETWEEN FEET AND VOICE

An audience was once startled into attention by the statement that "Conversational voice culture begins in the feet." Naturally the feet are not used lightly at the same time that the voice is used heavily; they act in harmony. If one doubt this, one may walk across a room slowly and heavily, meanwhile repeating these words of a fairy:

"Up the airy mountain, down the rushy glen,
We daren't go ahunting for fear of little men'"

Then walking lightly on tiptoe one says slowly with proper solemnity: "Bury the Great Duke with an empire's lamentations!" Both are difficult to do with the mind on it; much less can it ever be done naturally. It is rarely that a woman who speaks in a loud uncultured voice walks gracefully.

PHYSICAL EXERCISES

Muscular control is absolutely essential for deep breathing, control of every muscle which the will can direct or influence, but especially of the diaphragm, which has been called the "engine of the voice." By putting the hands on the sides, about two inches above the waist-line, when a breath is taken, one can feel the action of this muscle. A simple exercise consists in taking a deep breath, and holding the diaphragm firmly while repeating a line like, "Roll on, thou deep and dark blue ocean, roll!" and then relaxing. (It is more interesting to express a thought, when one is learning to control the outgoing breath with which we speak, than to use unrelated words.) The resonance which gives the voice its musical quality may be increased by prolonging the sounds of "m," "n," "ng," until they seem to vibrate like the tones of a violin.

With a controlled diaphragm, good poise, high chest, and free lungs one may be sure not only of a breathing capacity, but of a sense of power never felt before. Deep breathing is fortunately becoming fashionable.

A SYMPATHETIC UNDERSTANDING

Speech is the only faculty of the human being which is developed entirely by imitation. The dumb are dumb because they are deaf. A child would learn to walk, to work, or to play alone, but he speaks only as he imitates some one else, so it may be said that hearing is the first condition of speaking. And what do children hear? From babyhood they learn to lisp their first words from a nurse, often, unfortunately, either a foreigner or an ignorant American girl. The woman who insists that her cook must know her business should be equally careful that the nurse has a cultured voice.

It often happens that a mother suddenly realizes that her Angelique has a high-pitched voice, just like a street urchin; but she consoles herself with the thought that she will send her to a fashionable boarding-school, and she will come home with "Culture," which includes a pleasing speaking voice.

But perhaps Angelique's conversational voice suffered rather than improved at the fashionable school. Perhaps she was taught elocution and recited "The Charge of the Light Brigade" as loudly as possible (not knowing that it was really a funeral dirge); or she repeated stage whispers from "Hamlet" when he saw his father's ghost; or she called, "Blow, bugle, blow!" as if she were a bugler. It was not the fault of poor Angelique that she came home from boarding-school with the very same tones in her voice and a little affectation added, because doing untrue things, even with the voice, will tell its story.

THE ORAL INTERPRETATION OF LITERATURE

Angelique's voice had one keynote, it lacked variety, flexibility, imagination, and sympathy; she saw no visions, and dreamed no dreams. There might, however, have been hope for her voice if she had been correctly taught the oral interpretation of literature. Instead of telling her to "put the emphasis on the second word of the third line of the fourth stanza," she should have been asked; "What does the author mean to say to the world in this selection? Is it a lyric poem, just a cry of the heart in joy or sorrow; is it a soliloquy, a dramatic narrative, or an exalted address? Whatever it may be, what is the central thought?" And so, by intelligent questioning, the value of other thoughts and scenes in the selection would have been understood and interpreted, until Angelique might have had new sympathy in her heart and new tones in her voice.

The gift of speech is for the expression of man's inner life, and there is no better way to train the voice than by expressing that life as it is found in the best literature. Those who have experienced life can easily imagine the "psychic" state of some one else and interpret it through the voice, and so can Angelique, for, although she has not experienced life in the same degree, she has within her all the potential power of human emotion.

By interpreting aloud familiar selections she might have learned aspiration in Holmes' "Chambered Nautilus:

(*Continued on page 144*)

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$19.75

Smart serge frock, hand embroidered in dull, old gold and blue. Can be specially ordered embroidered in grey.

This model will especially appeal to those seeking something distinctive and exclusive. Price $19.75.

Tailored serge frocks are the latest vogue for Fall, street and house wear.

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Speedily and Safely, by Perspiration, Anywhere Desired by Using
Dr. Walter's Medicated Rubber Garments

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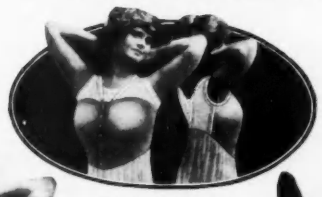

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Cover Entire Body or Any Part

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These reduce the limbs, hips, waist, abdomen and as far above the waist line as desired.
Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing flesh anywhere desired.

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Every item, from the simplest negligee to the most exquisite evening gown; and made to fit and become both the long or short waisted figures.

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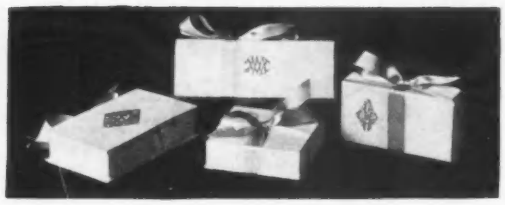

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[THE CORRECT WRITING PAPER]

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Awarded Grand Prize Panama-Pacific Exposition

PARIS CONSIDERS THE DIRECTOIRE

(Continued from page 44)

side. Vogue in an early issue hopes to be able to publish photographs of these frocks.

M. Worth smiled enigmatically when asked about winter fashions; but one of his latest models is sketched at the upper right on page 42, and "Directoire" is written large all over it. It is a pretty frock and a pretty fashion. M. Worth told me that he was using quantities of thick soft fabrics like velours de laine and stuff of a looser weave, also thick and soft. "Skirts," said M. Worth, "will be wide but not too wide, a bit longer but not too long." Much velvet will be used by the Maison Worth, as well as cloth and serge; but it is said that serge is difficult to procure this season. Some of Worth's frocks for winter will be embroidered in a new pattern of embroidery, flat and very decorative.

HINTS OF THE "MOYEN ÂGE"

Mme. Lanvin uses a similar embroidery which decorates the frock of gray satin sketched at the lower left on page 42. A bit splashy in effect, this embroidery resembles in pattern the sixteenth-century designs on certain book-covers. In this instance, it is done in gray and black silk on gray satin. A bit of embroidery which I saw at Worth's was done in black, with bits of the pattern done in red, on gray-beige cloth. Undeniably medieval is this embroidery, which arouses a suspicion that perhaps some of the new winter frocks will correspond in style. Here and there one sees a bit of lingerie on *moyen-âge* lines, although most of the lingerie about is frankly Empire in fashion.

Our grandmothers would have pronounced the latest lingerie bizarre, to say the least. But, unusual as it is, to us it is simply new. We can all remember when lingerie meant under-linen of fine muslin and lace, daintily embroidered and flounced and frilled to taste. We almost regarded the first creations of pink crêpe de Chine with suspicion, so frivolous were they, so daringly luxurious. But the newest undergarments,—how shall one describe them, these odd, these outrageous garments of vivid red voile-de-soie, wickedly trimmed with black tulle and tied with black velvet ribbons, these brief combinations of black tulle trimmed with dashing little knots of brightest red velvet ribbon, these transparent garments of citron voile-de-soie edged with black tulle and tied with black velvet?

There are pajamas of violet voile-de-soie which are built like a pair of "Dutchman's breeches," the trouser section supported by suspenders of violet voile over the shoulders. The coat is in the form of a *chemise d'homme*—very dashing in cut and finish. There is a chemise which is cut without a seam, entirely circular, and edged with black tulle. It is finished with black tulle at the top and is laced up with black velvet ribbon. There are any number of little Empire garments of astonishing brevity, made of voile of every color of the rainbow and any number of boudoir caps of the same period.

One hears a great deal just now in Paris of the fashions of the Directoire. The modistes are making hats after the headgear of that period, the lingères are studying that epoch, and here and there one glimpses a Directoire garment, as it were, in the flesh. One also hears of the *moyen âge*, and of "chemise" frocks—and one sees much gold lace and metal embroidery on cloth and velvet. Skirts are a trifle longer, and sleeves are bulging.

As to the new fabrics, it is said that Callot is using a great deal of the Rodier fabric, "kasha," for sports clothes. The colors are very bright—citron, red and similar brilliant colors. Much black and white plaid will be used for winter. A new black and white mixture from Rodier is called "croix de guerre."

"Velline" will be used extensively for motoring and traveling frocks, as will all the different versions of "burella." Gold and silver embroidery on "voile omphale," by Rodier, is very pretty and will be very much used for boudoir gowns.

A. S.

TRAINING THE CONVERSATIONAL VOICE

(Continued from page 142)

"*Build thee more stately mansions, O my soul,*
As the swift seasons roll."

Loyalty to country is in Longfellow's "Launching of the Ship,"

"*Thou too, sail on, O ship of State! . . .*
Our hearts, our hopes, are all with thee!"

The joy of children sings in the fairy story of Fields's,

"*Wynken, Blynken, and Nod, one night,*
Sailed off in a wooden shoe!"

The burden of life is the burden of Longfellow's "Bridge,"

"*I think how many thousands of care-encumbered men*
Each bearing his burden of sorrow
Have crossed the bridge since then."

The need of a nation is expressed in Kipling's "Recessional,"

"*Judge of the Nations, spare us yet,*
Lest we forget, lest we forget."

And Angelique might have learned the struggle of every human soul by interpreting that beautiful lyric poem by Sidney Lanier, "The Song of the Chattahoochee," in which the river is personified. She might have heard a call of duty as the river heard it on its way to the sea:

"*Downward the voices of Duty call,*
Downward to toil and be mixed with the main,
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls o'er the hills of Habersham,
Calls through the valley of Hall!"

And so it might have gone on through all the range of human experience, until Angelique's soul had come into intelligent sympathy with the world about her through the best use of her voice, for, as Hamilton Wright Mabie says: "The poets sit beside the tree of life, and one can not learn their songs without learning also the sorrow and joy, the strife and peace, the work and rest, the hate and love, the loss and gain which make up the human story."

M. LANDON REED.

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It leaves the scalp healthfully clean and the hair beautifully lustrous.

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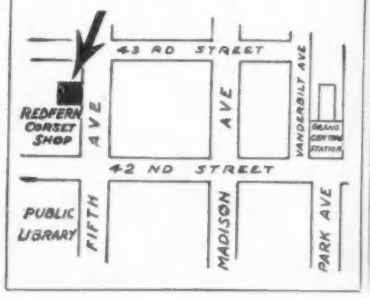

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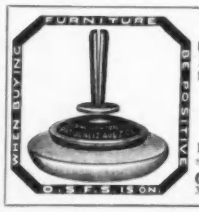

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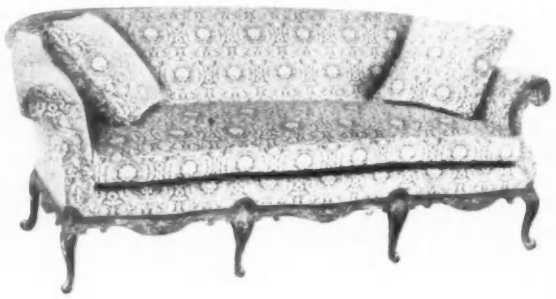

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LENDS that indefinable something which mutely bespeaks refinement. *Leaders of New York society were quick to learn its distinguished individuality*
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SCHOOL AND COLLEGE SERVICE DEPARTMENT
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The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

VOGUE

suggests

that before you spend a penny on your new clothes, before you even plan your autumn wardrobe, you consult these six great autumn and winter fashion numbers:

Forecast of Autumn Fashions Number — *Sept. 15*

The earliest and most authentic forecast of the winter mode, presenting more than 40 model gowns specially designed by the smartest couturiers of Paris, and shown for the first time in America in this issue.

Paris Openings Number — *Oct. 1*

The complete story of the Paris Openings, showing the successful creations of each couturier, which taken collectively, establish the winter mode.

Smart Fashions for Limited Incomes — *Oct. 15*

A careful selection from the thousand and one new models of those designs best adapted to the woman who wishes to curtail her clothes expense without in the least sacrificing smartness.

Winter Fashions — *Nov. 1*

Showing the mode in its winter culmination—charming models smart couturiers evolve for their private clientele.

Vanity Number — *Nov. 15*

Those graceful little touches that make the smart woman smart, where to get them and how to use them.

Christmas Gifts Number — *Dec. 1*

A handbook of the holiday shops, showing gifts for every taste and every pocketbook. Through this number you can do all your holiday purchasing without stirring from home.

During the very period when these numbers appear you will be selecting your fall and winter wardrobe, and paying hundreds of dollars for the suits, hats, gowns and accessories you select.

Why take chances again this year when by simply placing an order with your newsdealer for these all important issues of Vogue at 25 cents a copy, or for the six numbers $1.50—a tiny fraction of your loss on a single ill-chosen hat or gown—you can insure the correctness of your whole wardrobe?

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$4 a year

VOGUE

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*

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HERE is a floor-fabric with all the enduring charm associated with the fine linens of old—a fabric woven from flax into a staunch, handsome rug which has the look of wool and the wear of linen.

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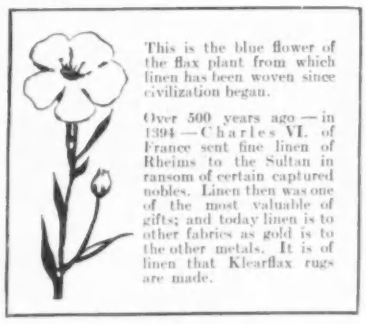

This is the blue flower of the flax plant from which linen has been woven since civilization began.

Over 500 years ago—in 1394—Charles VI. of France sent fine linen of Rheims to the Sultan in ransom of certain captured nobles. Linen then was one of the most valuable of gifts; and today linen is to other fabrics as gold is to the other metals. It is of linen that Klearflax rugs are made.

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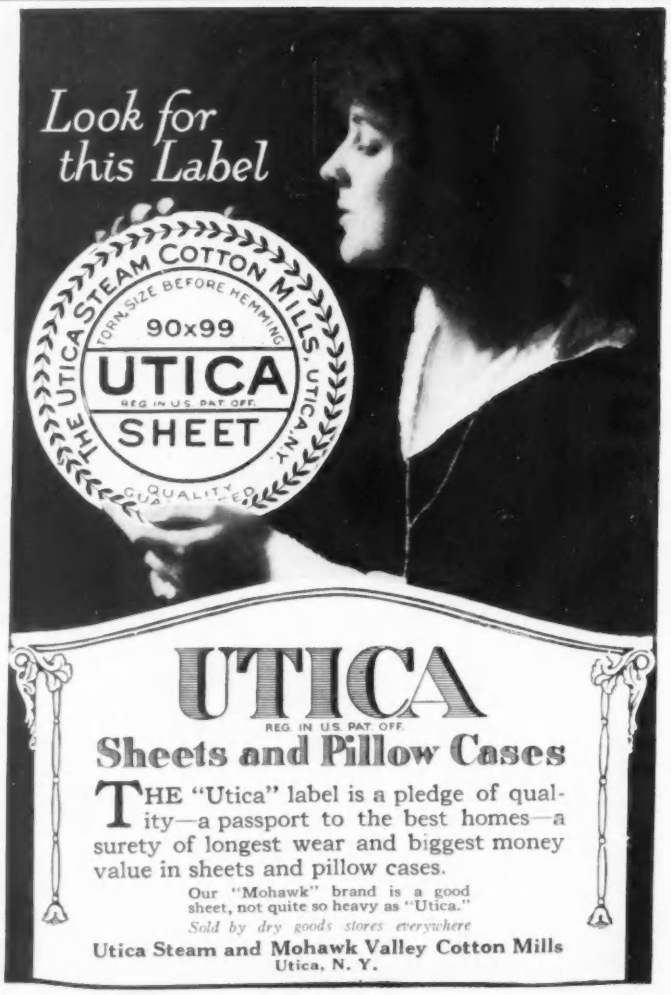

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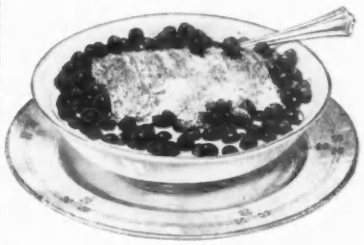

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When you take to the woods you will want to take with you an out-door food that is easily and quickly prepared, that supplies the greatest amount of body-building nutriment in smallest bulk, that will stand up fresh and clean and sanitary in any climate. All these requirements are met in

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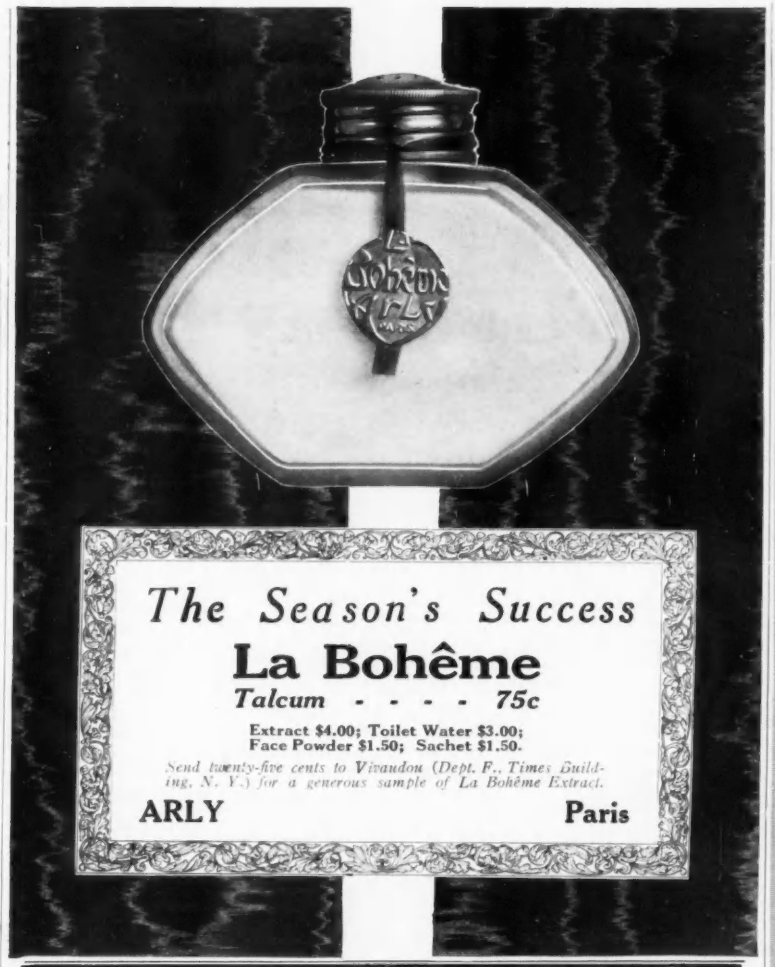

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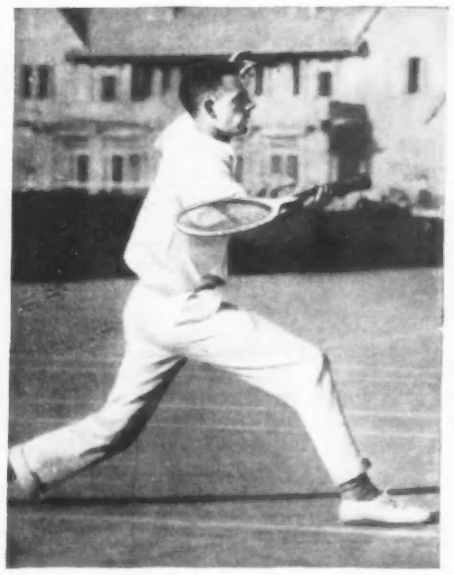

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HERE are pictures of four of the many famous tennis players, concerning whom a feature article has been written for the September issue of

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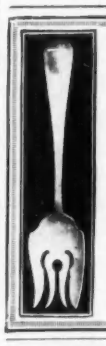

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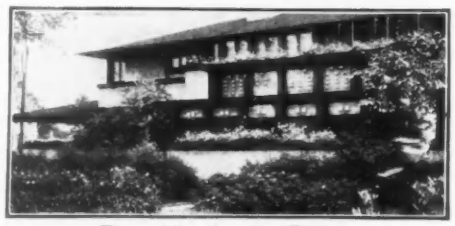

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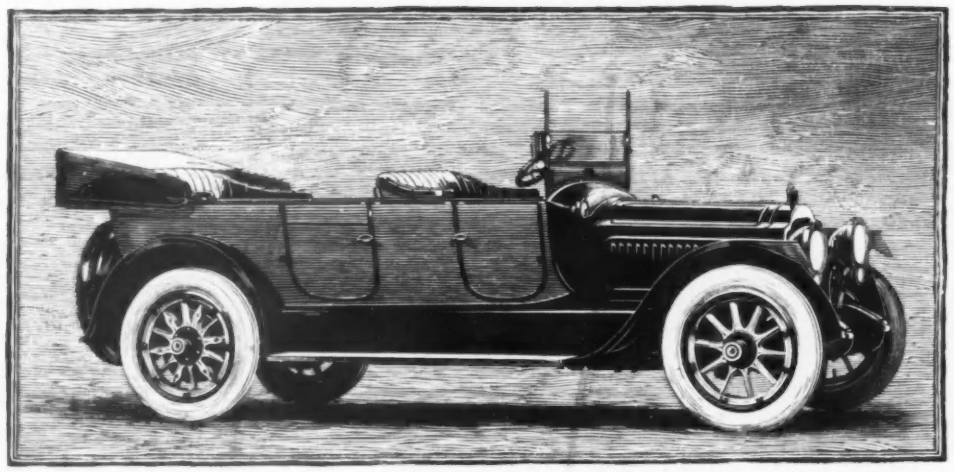

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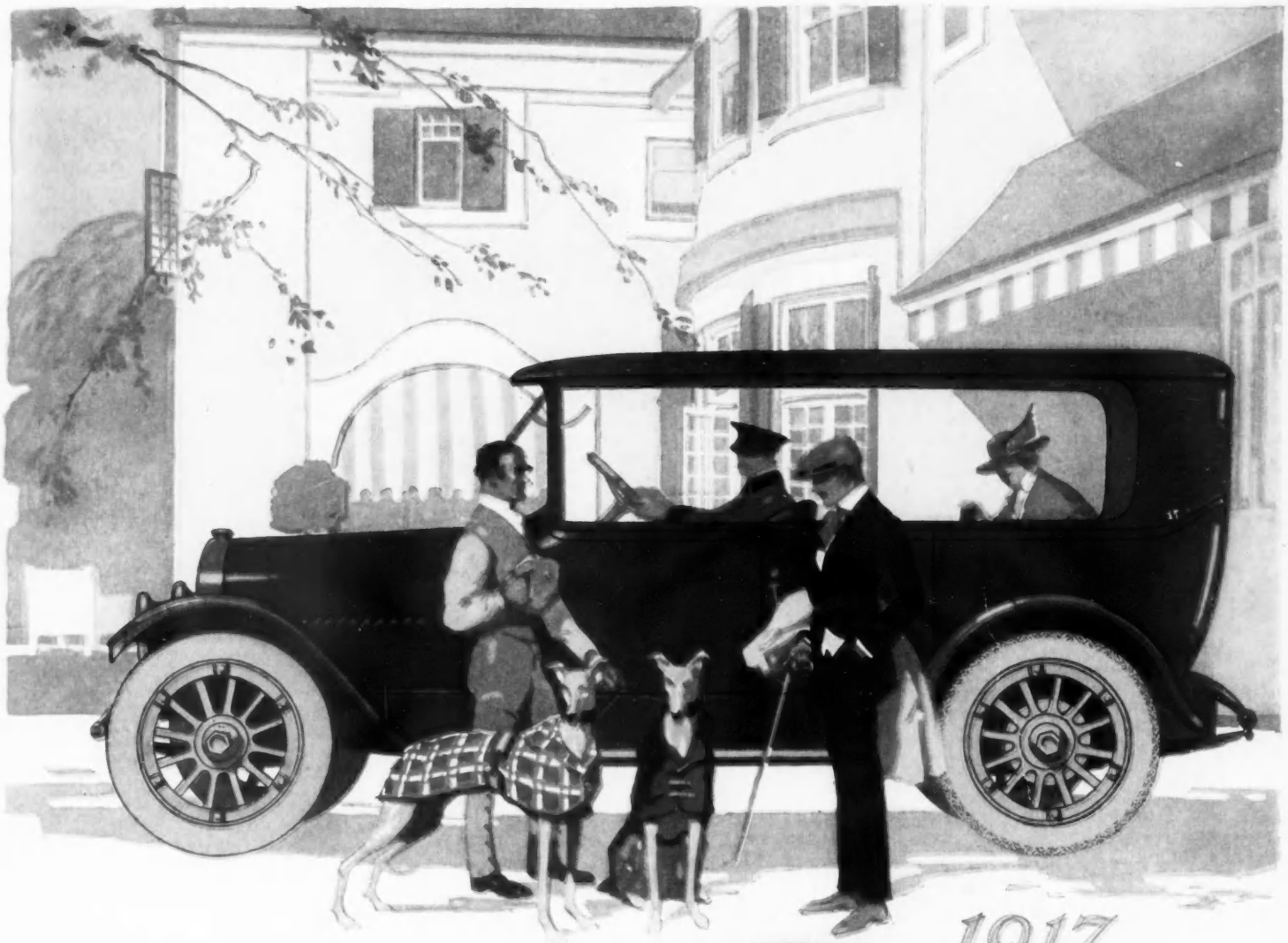

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